992

National
Endowment
for the Arts

Application
Guidelines
Fiscal Year 1992

Museum

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Application Calendar

Category	Application Postmark Deadline	Announcement of Grant Award or Rejection	Earliest Project Beginning Date
Professional Development			
Museum Training	Feb. 11, 1991	October 1991	Oct. 1, 1991
Fellowships for Museum Professionals	Feb. 11, 1991	October 1991	Oct. 1, 1991
Utilization of Museum Resources			
Presentation of Collections	June 10, 1991	December 1991	Jan. 1, 1992
Education	June 10, 1991	December 1991	Jan. 1, 1992
Catalogue	June 10, 1991	December 1991	Jan. 1, 1992
Care of Collections			
Conservation	Sept. 16, 1991	March 1992	April 1, 1992
Collection Maintenance	Sept. 16, 1991	March 1992	April 1, 1992
Special Exhibitions	Nov. 14, 1991	June 1992	July 1, 1992
Special Projects	See Special Projects on page 32.		

Note that this booklet contains one Organization Grant Application Form NEA-3 (Rev.). If you plan to apply in more than one category, please make photocopies of the blank Organization Grant Application Form.

LATE APPLICATIONS WILL BE REJECTED. INCOMPLETE APPLICATIONS ARE UNLIKELY TO BE FUNDED.

The Endowment will not accept any application materials by electronic transmission (e.g., FAX).

The Museum Program can be reached at:

Museum Program, Room 624
National Endowment for the Arts
Nancy Hanks Center
1100 Pennsylvania Avenue, N.W.
Washington, DC 20506
202/682-5442
Telecommunications Device for Deaf People 202/682-5496

Preface

The National Endowment for the Arts, an independent agency of the Federal Government, was created in 1965 to encourage and assist the nation's cultural resources. The Endowment is advised by the National Council on the Arts, a presidentially appointed body composed of the Chairman of the Endowment and 26 distinguished private citizens who are widely recognized for their expertise or interest in the arts. The Council advises the Endowment on policies, procedures, and programs, in addition to making recommendations on grant applications.

Statement of Mission National Endowment for the Arts

Preamble

Throughout the ages, man has striven to go beyond the limits of the immediate physical world to create that which was not there before and thus nourish the human spirit. Our first record of man's perception of the world around him was through art scratched on cave walls, carved in stone, or modeled in clay. Man's need to make, experience, and comprehend art is as profound as the need to speak. It is through art that we can understand ourselves and our potential. And it is through art that we will be understood and remembered by those who will come after us.

This nation's governance is based on our people's commitment to freedom of imagination, thought, and expression. Our many aesthetic and cultural traditions are precious to us—for the rich variety of their beauty and as a rich symbol of the diverse nature of the United States.

Primary support for the arts has always come directly from the people of this nation: artists in localities all across the country who create and sustain the arts and contributors who support the arts out of conviction and as a matter of civic and regional pride.

It was in this context that the National Foundation on the Arts and the Humanities Act was enacted in 1965. The Congress found that "the encouragement and support of national progress and scholarship in the humanities and the arts, while primarily a matter of private and local initiative, is also an appropriate matter of concern to the Federal Government..."

The Congress also found that "while no government can call a great artist or scholar into existence, it is necessary and appropriate for the Federal Government to help create and sustain not only a climate encouraging freedom of thought, imagination, and inquiry, but also the material conditions facilitating the release of this creative talent..."

Mission

The mission of the National Endowment for the Arts is:

- To foster the excellence, diversity, and vitality of the arts in the United States and
- To help broaden the availability and appreciation of such excellence, diversity, and vitality.

In implementing its mission the Endowment must exercise care to preserve and improve the environment in which the arts have flourished. It must not, under any circumstances, impose a single aesthetic standard or attempt to direct artistic content.

Implementation

Who: The Endowment assists individual artists; those who act on behalf of artists or audiences; organizations whose primary intention is artistic or educational; and state and local arts agencies. Demonstrated or potential excellence and capacity to conceive, develop, or present a work of art are primary criteria.

(Continued on next page)

Statement of Mission National Endowment for the Arts, continued

What: Endowment activities:

- Demonstrate national recognition of the importance of artistic excellence.
- Provide opportunities for artists to develop their talents.
- Assist in the creation, production, presentation/exhibition of innovative and diverse work that has potential to affect the art form and directly or indirectly result over time in new art of permanent value.
- Assure preservation of our cultural heritage.
- Increase the performance, exhibition, and transmission of art to all people throughout the nation.
- Deepen understanding and appreciation of the arts among all people nationwide.
- Encourage serious and meaningful art programs as part of basic education.
- Stimulate increasing levels of nonfederal support of the arts.
- Improve the institutional capacity of the best of our arts organizations to develop, produce, present, and exhibit bold and varied fare.
- Provide information about the arts, their artistic and financial health, and the state of their audiences.

How: The Endowment, in conjunction with private and public partners, carries out its mission through grants programs and a wide range of leadership and advocacy activities. The Endowment also serves as a national forum to assist in the exchange of ideas and as a catalyst to promote the best developments in the arts and education about them. The Endowment's grants programs include individual, project, and longer term institutional support.

Endowment decision-making is guided by peer panel review and the National Council on the Arts and by additional advice from the artistic fields and their public and private supporters. The Endowment works closely with its public partners (the state and local arts agencies) to reflect regional, state, and local perspectives and assist cooperation in implementation of government arts support programs. The Endowment's programs are aimed at benefiting all people of this nation regardless of sex, race, creed, national origin, handicap, age, or habitat.

Excerpted Authorizing Legislation

A portion of the Arts Endowment's authorizing legislation states--

"Sec. 954 (sec. 5) NATIONAL ENDOWMENT FOR THE ARTS

"(c) The Chairperson, with the advice of the National Council on the Arts, is authorized to establish and carry out a program of contracts with, or grants-in-aid or loans to, groups or, in appropriate cases, individuals of exceptional talent engaged in or concerned with the arts, for the purpose of enabling them to provide or support--

"(1) projects and productions which have substantial national or international artistic and cultural significance, giving emphasis to American creativity and cultural diversity and the maintenance and encouragement of professional excellence;

"(2) projects and productions, meeting professional standards or standards of authenticity or tradition, irrespective of origin, which are of significant merit and which, without such assistance, would otherwise be unavailable to our citizens for geographic or economic reasons;

"(3) projects and productions that will encourage and assist artists and enable them to achieve wider distribution of their works, to work in residence at an educational or cultural institution, or to achieve standards of professional excellence;

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Excerpted Authorizing Legislation, continued

"(4) projects and productions which have substantial artistic and cultural significance and that reach, or reflect the culture of, a minority, inner city, rural or tribal community;

"(5) projects and productions that will encourage public knowledge, education, understanding, and appreciation of the arts;

"(6) workshops that will encourage and develop the appreciation and enjoyment of the arts by our citizens;

"(7) programs for the arts at the local level;

"(8) projects that enhance managerial and organizational skills and capabilities;

"(9) projects, productions, and workshops of the kinds described in paragraphs (1) through (8) through film, radio, video, and similar media, for the purpose of broadening public access to the arts; and

"(10) other relevant projects, including surveys, research, planning, and publications relating to the purposes of this subsection."

Chairman's Priorities

The National Endowment for the Arts, throughout all of its programs and activities, is particularly interested in promoting and supporting

- arts education
- multicultural involvement
- rural involvement
- greater international presence

While these emphases will not be relevant in all applications, their presence, as appropriate, will be viewed positively. Particularly with respect to international, we urge potential applicants to contact the respective Program prior to making application in any of the Program's categories. See also International Activities on pages 35-36.

Endowment Information

Information about the Endowment and its programs is contained in the Guide to the National Endowment for the Arts, which is available from:

Public Information Office, Room 803
National Endowment for the Arts
Nancy Hanks Center
1100 Pennsylvania Avenue, N.W.
Washington, DC 20506
202/682-5400
Telecommunications Device for Deaf People 202/682-5496

Visually or learning impaired people may obtain assistance in acquiring a cassette recording of these or any other Endowment Program's guidelines and the Guide to the National Endowment for the Arts by writing or calling:

Office for Special Constituencies, Room 605
National Endowment for the Arts
Nancy Hanks Center
1100 Pennsylvania Avenue, N.W.
Washington, DC 20506
202/682-5532
202/682-5496 Voice/TDD

Please specify which publication (e.g., the Guide to the National Endowment for the Arts or a specific Program's current guidelines) you wish to have recorded.

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Introduction

The Museum Program of the National Endowment for the Arts is designed to meet the evolving needs of the museum field through assistance for projects primarily of artistic significance. It is guided by three basic policies:

- All types of museums are eligible to receive funds for projects primarily of artistic significance.
- The quality of a project, not the size or location of the applicant institution, is the major criterion used in evaluating applications. Projects should be of the highest artistic level on a national or regional basis.
- The Program will be responsive and remain flexible enough to consider any worthwhile project.

We Fund

- Museums.
- Organizations that perform museum functions.
- Organizations that serve or cooperate with museums.
- Museum professionals.

We Do Not Fund

- New construction.
- Major structural modifications of buildings.

Eligibility Requirements

Organizations

While accreditation by the American Association of Museums is not an eligibility requirement, the Endowment generally uses the definition of museums developed by the AAM: ". . . a nonprofit institution essentially educational or aesthetic in purpose with professional staff, which owns or utilizes tangible objects, cares for them, and exhibits them to the public on some regular schedule."

In addition to museums, organizations that serve museums, and organizations that perform museum functions, state arts agencies and regional arts organizations are also eligible to apply to the Museum Program.

Applicant organizations must meet the legal requirements on page 37. Former grantees must also meet the Final Report requirements on page 8. In general, organizations should be in operation two years prior to submitting an application.

Individuals

Only currently employed full-time museum professionals may apply for fellowships. Applicants must be United States citizens or permanent residents of the U.S. Former grantees must also meet the Final Report requirements on page 8.

Application Instructions

ORGANIZATIONS applying for support should consult the "Instructions for Completing Organization Grant Application Form" on pages 42-44 and the "Special Application Requirements" that appear in each category. These requirements describe the materials you will need to include in your application package.

INDIVIDUALS applying for support should refer to "Fellowships for Museum Professionals" on pages 15-16 for instructions on how to apply.

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Application Instructions, continued

The application forms and the supplementary information sheets at the back of this booklet are the primary materials that advisory panelists use in evaluating applications. (In most categories, required visual materials are also essential.) It is important that all items on the required forms are completed clearly and concisely.

If you have questions or need any help with your application, write or phone:

Museum Program, Room 624
National Endowment for the Arts
Nancy Hanks Center
1100 Pennsylvania Avenue, N.W.
Washington, DC 20506
202/682-5442
Telecommunications Device for Deaf People 202/682-5496

Because the achievement of access for disabled people, as directed by Federal law, frequently requires long-range planning and budgeting, the Endowment encourages applicants to consider access issues in early planning stages of programs and services. Costs of program accommodations for people with various disabilities (e.g., audio description, sign language interpreters, cassette recordings of printed materials, large print labeling) are generally eligible project costs.

For more information, see "Other Programs of Interest/Office for Special Constituencies" on page 35.

Deadline Dates

Application packages, including all required supplementary materials, must be postmarked no later than the deadline date for your category. See the Application Calendar inside the front cover of these guidelines.

Late applications will be rejected. Incomplete applications are unlikely to be funded.

The Endowment will not accept any application materials by electronic transmission (e.g., FAX).

What Happens to Your Application

After applications are received and processed by the Museum Program staff, they are reviewed by the appropriate Museum Advisory Panel. This is a continually rotating committee composed of experts from all aspects of the museum field. The panel discusses applications and supporting materials (as appropriate), and makes recommendations for funding in closed session. These recommendations are then forwarded to the National Council on the Arts, a presidentially appointed body, for its review in open meeting, and finally to the Chairman of the Arts Endowment for final decision. In addition to making funding recommendations, Museum Advisory Panels also review general policy and procedures during open sessions, and suggest modifications and improvements to Endowment guidelines based on their review.

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What Happens to Your Application, continued

Only after this entire process is complete are applicants notified of funding decisions. The notification dates are listed inside the front cover of this guideline booklet. Please do not seek information on the status of your application prior to this date.

Applicants are encouraged, however, to contact the Museum Program staff for information concerning the review of their application after official notification has been received. Applicants are also invited to attend meetings of the National Council on the Arts as well as the open sessions of Advisory Panel meetings.

Grant Awards

Scope of Projects

The Endowment welcomes the vitality of new projects and activities. Grants are awarded for specific projects, not for general operating support. Do not plan new programs that are beyond your means or that can be sustained only with continued Endowment funding.

Grant Amounts

Applicants notified that a grant has been recommended at less than the amount requested may be asked to revise the project budget. The revision may involve a reduction in the scope of activities and/or an adjustment of the budget to include increased funds from non-Endowment sources.

Period of Support

The period of support should span the full amount of time necessary to plan, execute, and close out the project. Please allow sufficient time in order to avoid requests for extensions. If requests for extensions of the grant period are necessary, they should be in the form of a letter addressed to the Museum Program, and should include the grant number, new end date, and a clear reason for the requested extension. Requests will be considered on a case-by-case basis. Approval is not guaranteed.

Matching Funds

A grant may be used to pay no more than half the cost of any project. Each grantee must match the funds on at least a dollar-for-dollar basis. Please refer to each category for special matching requirements. The required matching funds should come from cash contributions, earned income, or other grants. Applicants are urged to seek support from private sources as well as from their state and local governments. In-kind contributions (such as donated space, supplies, and services) may also be used as part of the match.

Funds from the National Endowment for the Humanities and the Institute of Museum Services may not be used to match Arts Endowment Museum Program grants. Other Federal funds may not be used to match Arts Endowment Museum Program grants, unless the statutory authority for such funds specifically allows them to be used as match for Federal grants.

Fellowships to individuals are made on a non-matching basis.

Continuing Support

Panelists annually review all applications on their merit, and in competition with other applications in the same category. An award granted one year does not imply Endowment support in subsequent years.

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Special Note

If you are recommended for a grant of more than $100,000, Section 319 of Public Law 101-121 regarding restrictions on lobbying applies. This law establishes restrictions beyond those already in effect. Before such an award, or any amendment thereto, can be made, you must provide the Endowment with certain materials. The Endowment's Grants Office will contact you with further information as necessary.

Final Report Requirements

At the end of the grant period, the Endowment requires Final Report packages from grantees. If you receive a grant, complete instructions on final reporting will accompany the grant letter.

Former grantees who fail to submit required Final Reports for any grant(s) are ineligible to receive subsequent funding for five years following the Final Reports due date of the grant(s) unless the delinquent Final Report packages are submitted earlier. Acceptability of Final Reports may also affect eligibility. This policy begins with grants awarded in FY 1984 (i.e., any grant letters dated on or after October 1, 1983).

To maintain or reestablish eligibility, immediately mail any delinquent Final Reports to:

Grants Office/Final Reports Section, Room 204
National Endowment for the Arts
Nancy Hanks Center
1100 Pennsylvania Avenue, N.W.
Washington, DC 20506

Do not include Final Reports as part of your new application package.

Acknowledgment of Endowment Support

If you receive a grant, all published materials and announcements regarding the project must credit the Endowment. When funds are used to support a catalogue or exhibition, for instance, this should be acknowledged with the following statement in the catalogue and in all published materials and announcements of the exhibition: "This catalogue (exhibition) was supported in part by a grant from the National Endowment for the Arts, a Federal agency." If the Arts Endowment is listed as one of a number of donors, its placement in the list should have an appropriate relationship to other sources of support.

Note on Publications

The Museum Program requires the use of acid-free paper for hardcover publications and encourages its use for softbound publications. Any exceptions for hardcover publications must be justified in writing.

It is a requirement of any grant which supports the publication of a catalogue that 42 copies of that catalogue be sent to the United States Information Agency.

Do not send these catalogues to the Endowment, but to the following addresses:

Send 2 copies to:

Program Officer
Arts America Program
United States Information Agency
301 4th Street, S.W., Room 567
Washington, DC 20547

Send 40 copies to:

Chief Service Branch
USIA Art Catalogue Project
830 Third Street
Loading Dock 15
Brooklyn, NY 11232

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Note on Publications, continued

The National Endowment for the Arts strongly encourages grantees who produce books or other publications for dissemination to take advantage of the free cataloging service of the Cataloging-in-Publication Division of the Library of Congress.

Cataloging-in-Publication provides publishers with cataloging data to be printed in the book. Having the data in the book speeds the library cataloging process and gets the book into immediate circulation--to the benefit of author, publisher, and reader.

For procedural information, call or write:

Library of Congress
Cataloging-in-Publication Division
Washington, DC 20540
202/287-6372

Changes in the Fiscal Year 1992 Guidelines

Applicants should take special note of the major guideline changes outlined below. There are other changes as well, and applicants are urged to read these guidelines carefully.

1. Museum Training

Funds are now available for Summer Internship Programs provided by a museum for college students who wish to explore a career in the museum field.

Up to $25,000 is available for Workshops and Seminars.

2. Presentation of Collections

The maximum grant amount for a Touring Initiative has been increased to $50,000.

3. Education

The guidelines for this sub-category have been revised as follows:

Interpretation of Permanent Collections: Up to $50,000 for significant projects which help audiences develop a greater appreciation and understanding of art through the interpretation of a museum's permanent collection.

Education and Outreach: Up to $25,000 for education and outreach projects that make a museum's own permanent collection and/or programming more widely available to the public.

Training and Evaluation: Up to $10,000 to support carefully formulated programs and symposia designed to provide a higher level of training for volunteer museum docents and guides and up to $25,000 to test the effectiveness of new education programs or evaluate the success of existing programs.

(Continued on next page)

Changes in the Fiscal Year 1992 Guidelines, continued

Programming with Schools: Up to $50,000 for projects initiated by museums that provide students in grades K through 12 with multi-visit or indepth learning programs using the museum's permanent collection and/or resources; up to $25,000 for workshops and inservice training for teachers to familiarize themselves with museum resources and the specialized skills needed in teaching such topics as art history, aesthetics, art production, or art criticism with original works of art.

4. Catalogue

Under the Documentation sub-category, institutions may also apply for grants to develop computerized catalogue systems.

5. Special Artistic Initiatives

The Special Artistic Initiatives category will not be offered in FY 92.

6. Conservation

The Conservation sub-categories have been revised to include a separate sub-category for the purchase of major equipment, offering up to $25,000 for the purchase of equipment for a conservation laboratory at a museum or regional conservation center or for a university-based training program.

7. Museum Purchase Plan

The Museum Purchase Plan category will not be offered in FY 92.

8. Special Exhibitions

For **Borrowed Exhibitions**, priority will be given to applications that promote access to the arts, especially for rural audiences, and/or present art that is not generally seen by the applicant's audiences.

9. Submission of Slides

A Submission of Slides Supplementary Information Sheet is on page 77.
Please use this supplementary information sheet when submitting slides for any of the Museum Program categories.

Categories of Funding

Professional Development

Museum Training

Grants in this category are awarded to support arts-related graduate-level training programs, internships, apprenticeships, and workshops and seminars. Priority will be given to programs that encourage multicultural participation and to efforts to improve staff in geographic areas where there is a demonstrated need to improve professionalism.

Graduate-Level Training. For programs in curatorial training, museum administration, or museum education, conducted jointly by museums and universities, in which art history courses form an integral part of the program.

Internships. Provided by a museum. Priority will be given to those at the graduate and post-graduate level.

Apprenticeships. Provided by a museum to prepare students or staff for positions such as installer, exhibitions preparator or designer, framer, packer, or carpenter.

Summer Internship Programs. Provided by a museum for college students who wish to explore a career in the museum field. These programs must clearly demonstrate that efforts have been made to recruit and provide opportunities for multicultural participants.

Workshops and Seminars. Programs directed to mid-career and professional training and development and/or which address topical issues in the field.

Eligibility

All grants go directly to institutions, not individuals. See "Eligibility Requirements/Organizations" page 5 and "Final Report Requirements" on page 8. Recipients of Endowment supported internships and apprenticeships must be United States citizens or permanent residents of the U.S.

Review Criteria

In reviewing applications within the overall context of the "Statement of Mission of the National Endowment for the Arts" (pages 1-2), advisory panelists consider the completeness and clarity of the application package and:

- Number of students, quality and duration of training, and amount of stipend.
- Success of the program in placing graduates in the field or in enhancing the professional development of current museum staff.
- Degree to which the program is designed to be a meaningful training experience rather than a means of providing the institution with additional staff support.
- Extent of involvement of practicing museum professionals in the training.
- Efforts to encourage multicultural participation.
- Practical museum experience provided program participants.
- For university programs, extent of art historical training, degree of cooperation with museums, and achievements of recent graduates as museum professionals.
- For internships, the degree to which interns are supervised and evaluated.
- Appropriateness of proposed budget and amount requested.

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Grant Amounts and Matching Requirements

Grant awards of up to $60,000 are available for Graduate-Level training programs. Total funds awarded will not exceed the amount requested for stipends and travel. Grant funds may be used to support any allowable project costs. Matching funds may be used to supplement stipend support or can be used to cover related expenditures. Grant awards of $30,000 or less require a 1:1 match; grant awards of $30,001 or more require a 2:1 match. The minimum grant generally will not be less than $5,000.

A maximum of $40,000 will be awarded to any given institution for Internships and Apprenticeships. Total funds awarded will not exceed the amount requested for stipends and travel. Grant funds may be used to support any allowable project costs. Matching funds may be used to supplement stipend support or to cover related expenditures. Grant awards require at least a 1:1 match and generally will not be less than $5,000.

Grant awards of up to $25,000 are available for Workshops and Seminars and for Summer Internship Programs. Grant awards require at least a 1:1 match and generally will not be less than $5,000.

Deadline Dates and Period of Support

See the Application Calendar inside the front cover of these guidelines. Generally, a grant period of up to two years is allowed. The period of support should span the amount of time necessary to plan, execute, and close out the project.

Special Application Requirements

See "Submitting Your Application" on page 41 as well as "Instructions for Completing Organization Grant Application Form NEA-3 (Rev.)" on pages 42-44. In addition, your application package must include the following (one copy each unless otherwise noted):

For Graduate-Level Training Programs:

1. **Three copies** of the completed Graduate-Level Training Supplementary Information Sheet on page 49.
2. Where relevant, a syllabus of the course(s) offered and a list of participating faculty.
3. List of graduates and placement records for the past three years.

For Internships and Apprenticeships:

1. **Three copies** of the completed Museum Training/Internships and Apprenticeships Supplementary Information Sheet on page 51.
2. List of placement records for the past three years.

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Special Application Requirements, continued

For Summer Internship Programs:

1. **Three copies** of the completed Museum Training/Internships and Apprenticeships Supplementary Information Sheet on page 51.

2. A one-page description of efforts to recruit and provide opportunities for multicultural college students.

For Workshops and Seminars:

1. Proposed agenda and list of instructors/presenters.

2. Detailed budget indicating fees to be charged and anticipated revenues.

Fellowships for Museum Professionals

The category allows museum professionals to conduct arts-related independent research or to travel, write, or otherwise improve their professional qualifications. Leaves of absence may range from one to 12 months. Fellowships are also available to support attendance at workshops and seminars that are arts-related and contribute significantly to the applicant's skills and experience.

This category is designed to encourage museums to develop and implement programs of regular leave for professional staff members.

Fellowships are not awarded to cover study or research directed toward a graduate degree. These fellowships are not intended to support research or development of projects eligible elsewhere in these guidelines, but rather to encourage independent work.

Eligibility

Only currently employed, full-time museum professionals who have served on a museum staff for at least one year may apply. Applicants must be United States citizens or permanent residents of the U.S. and must meet the Final Report requirements on page 8. Organizations are not eligible in this category.

Grant Amounts and Matching Requirements

Fellowships will not exceed $25,000. Amounts will be based on travel requirements, salary support, and need for materials. Although the fellowships may extend for up to a full year, salary support may be included for only a period of up to three months. Fellowships need not be matched. The minimum grant will not be less than $4,000.

Review Criteria

In reviewing applications within the overall context of the "Statement of Mission of the National Endowment for the Arts" (pages 1-2), advisory panelists consider the completeness and clarity of the application package and:

- Merit of proposed project and its potential effect on the applicant's professional qualifications.
- Applicant's museum experience and qualifications.
- Letters of recommendation.
- Appropriateness of proposed budget and amount requested.

Deadline Dates and Period of Support

See the Application Calendar inside the front cover of these guidelines. A fellowship period of one to 12 months is allowed. The period of support should span the amount of time necessary to plan, execute, and close out the project.

Taxability of Fellowships

The Internal Revenue Code provides that the full amount of a Fellowship grant is taxable to its recipient. If you have any questions about your own income tax liability, you should contact the Internal Revenue Service or your tax counsel.

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How to Apply

Applicants must send the following materials in one package to:

Information Management Division/MM, 8th floor
National Endowment for the Arts
Nancy Hanks Center
1100 Pennsylvania Avenue, N.W.
Washington, DC 20506

1. **Three copies** of a completed Individual Grant Application Form NEA-2 (Rev.). One copy must be the typed, signed original. The other two copies should be photocopied on single-sided sheets. One blank form begins on page 79 of these guidelines.

   Your proposal must clearly demonstrate how a leave of absence will improve your professional qualifications. Summarize what you plan to do during the fellowship period in the space labeled "Description of proposed activity" on the application form. If necessary, one additional sheet (8-1/2" x 11") may be used to provide detail.

   The "Career summary or background" section of your application should relate directly to the activity for which support is requested. Please also include a resume with your application package.

   NOTE: If you are planning to travel or study in France, check "Fellowships for Museum Professionals/US-France" under Item 4. See also "International Exchange Fellowships" on page 36.

2. **Two copies** of an itemized budget outlining travel costs (a detailed breakdown, including proposed itinerary), costs of materials, and salary, if relevant.

3. **One copy** of a one-page statement from the director, or, if the applicant is the director, the chairman of the board of your institution that:

   - Grants you a leave of absence for the period of time specified in your application.
   - Notes your present salary, and whether or not it will be continued during all or part of the proposed leave.

4. One-page letters of recommendation (one copy each) in support of your application from three individuals who are experts in your field of study. These recommendations should address the merits of your proposed project and its potential effect on your professional qualifications. **The individuals providing recommendations should send them directly to:**

   Museum Program, Room 624
   ATTN: Fellowships for Museum Professionals
   National Endowment for the Arts
   Nancy Hanks Center
   1100 Pennsylvania Avenue, N.W.
   Washington, DC 20506

   For your application to be considered by the panel, all three recommendations **must** have been received.

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How to Apply, continued

5. One of the Application Acknowledgment Cards that can be found on the back cover of these guidelines.

NOTE: The Endowment will not accept any application materials by electronic transmission (e.g., FAX).

Utilization of Museum Resources

Presentation of Collections

This category is designed to help organizations make greater use of museum collections and other resources primarily of artistic significance. The services of outside specialists may be included in your budget where appropriate. Grants are available for:

Reinstallation: Up to $125,000 to help museums:

-- Install works from their permanent collections in semi-permanent or long-term displays.

-- Prepare and publish exhibition catalogues directly related to the above activity.

-- Develop related programs and events that enrich these presentations.

Exhibitions: Up to $125,000 to help museums:

-- Mount temporary exhibitions from their permanent collections, generally for a period of at least three months, or mount a coherent sequence of exhibitions drawn from their permanent collections.

-- Present temporary exhibitions from permanent collections developed in conjunction with loan exhibitions.

-- Develop related programs and events that enrich these presentations, including the preparation and publication of exhibition catalogues.

Collection Sharing: Up to $125,000 for:

-- Extended loans to or from one or more museums or other organizations. Planning as well as implementation grants are available. (Applications may be submitted by the lending or borrowing institution.)

-- The organization and touring of temporary exhibitions drawn from an institution's own permanent collection or that of another institution. Applications from third-party institutions seeking to borrow such exhibitions should be submitted under Special Exhibitions (see pages 30-32).

-- Exchange of collections between two or more museums.

-- Exhibition catalogues and educational programs directly related to the above activities.

(Continued on next page)

Presentation of Collections, continued

Touring Initiative: Up to $50,000 to encourage:

--Museums and regional and service organizations to organize and tour exhibitions at low rental fees. The exhibitions are primarily intended for small regional and rural institutions and audiences that have limited access to diverse exhibition programs. Rental fees should generally not exceed $2,000. Funds may be used for organizational and touring costs, including insurance and shipping, consultants, and educational activities. Exhibitions organized by museums should generally be drawn from their own collections.

Presentation of Collections grants may be used to purchase material needed for installation. They may not, however, be used to support major structural modifications of a building. Projects that involve climate control, security systems, and storage facilities should be submitted under Collection Maintenance (see pages 28-29).

Institutions seeking support for conservation treatment of objects to be included in an installation should apply under Conservation (see pages 25-27).

Eligibility

See "Eligibility Requirements/Organizations" on page 5 and "Final Report Requirements" on page 8.

Review Criteria

In reviewing applications within the overall context of the "Statement of Mission of the National Endowment for the Arts" (pages 1-2), advisory panelists consider the completeness and clarity of the application package and:

For **Reinstallation, Exhibitions, and Collection Sharing:**

- Artistic significance of the collections being installed, exhibited, shared, and/or interpreted.
- For reinstallation projects, degree to which the collection is more effectively presented.
- For collection sharing projects, degree to which art will be seen by audiences not usually reached or degree to which collections not normally on view will be utilized.
- Qualifications of key personnel involved with the project.
- Collaboration between education and curatorial staff, where appropriate.
- Appropriateness of proposed budget and amount requested.

For the **Touring Initiative:**

- Commitment to reach underserved audiences.
- Artistic quality of the exhibition(s).
- Suitability of any accompanying printed material or educational and adjunct programming.
- Qualifications of key personnel involved with the project.
- Appropriateness of proposed budget and amount requested.

Grant Amounts and Matching Requirements

Grant awards of $50,000 or less require at least a 1:1 match, and grant awards of $50,001 or more require at least a 2:1 match. The minimum grant generally will not be less than $7,500.

Deadline Dates and Period of Support

See the Application Calendar inside the front cover of these guidelines. A grant period of more than one year is allowed. The period of support should span the amount of time necessary to plan, execute, and close out the project.

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Special Application Requirements

See "Submitting Your Application" on page 41 as well as "Instructions for Completing Organization Grant Application Form NEA-3 (Rev.)" on pages 42-44. In addition, your application package must include the following (one copy each unless otherwise noted):

Reinstallation, Exhibitions, and Collection Sharing applications:

1. **Three copies** of the completed Presentation of Collections Supplementary Information Sheet on pages 53-54.

2. A checklist or representative listing of the collection involved.

3. A selection of slides of works to be included in the exhibition. If specific works to be included have not yet been selected, slides of representative examples must be submitted. Generally, ten slides will be projected for the panel. Additional slides may be submitted, however, and will be made available to the panel upon its request. See Submission of Slides Supplementary Information Sheet on pages 77-78.

4. Existing catalogues of all or part of the collection involved.

5. Sample entries, if this project will result in a catalogue.

Touring Initiative applications:

1. A narrative not to exceed two pages addressing the following:

   a. Subject of proposed exhibition(s).
   b. How exhibition(s) will be selected.
   c. Audience for which the exhibition(s) is/are intended.
   d. Description of adjunct educational activities, brochures, labels, program notes, etc., if any are planned.
   e. Qualifications of the key personnel involved (resumes must be included).
   f. List of participating institutions with locations and schedule, if known.
   g. Rental fees.

2. A checklist or representative listing of the collection(s) involved.

3. A selection of slides of works to be included in the exhibition(s). If specific works to be included have not yet been selected, slides of representative examples must be submitted. Generally, ten slides will be projected for the panel. Additional slides may be submitted, however, and will be made available to the panel upon its request. See Submission of Slides Supplementary Information Sheet on pages 77-78.

   If you receive a grant that includes support for catalogue publication, you must provide 42 copies of the catalogue to the U.S. Information Agency for distribution to its libraries abroad. Be sure to account for the 42 copies in your application budget. See "Note on Publications" on pages 8-9.

Education

This category is designed to help organizations make greater use of their collections and other resources and provide meaningful educational programs for their audiences and community. The services of outside specialists may be included in your budget where appropriate. Interpretation of Permanent Collections projects and Education and Outreach proposals may include interpretive materials such as labels, didactic panels, gallery information sheets, children's guides, film, video, slide presentations, and the use of new technologies such as interactive video and computers to present information that leads to the increased accessibility and understanding of the original object.

Interpretation of Permanent Collections:

Up to $50,000 for significant projects which help audiences develop a greater appreciation and understanding of art through the interpretation of a museum's permanent collections. These projects should clearly demonstrate effective collaboration between education and curatorial staff. Projects may include interpretive programs for specific collections.

The minimum grant generally will not be less than $20,000.

Education and Outreach: Up to $25,000 for:

-- Education and outreach projects undertaken by organizations without permanent collections and for projects that make a museum's own permanent collection and/or programming more widely available to the public.

-- Programming designed to encourage participation of families on an ongoing basis.

-- Projects that address the needs and interests of multicultural audiences or audiences which are not normally served by the museum.

The minimum grant generally will not be less than $5,000.

Training and Evaluation:

-- Up to $10,000 to support carefully formulated programs and symposia designed to provide a higher level of training for volunteer museum docents and guides. Museums are encouraged to broaden their docent pool to reflect the diversity of their communities.

-- Up to $25,000 to test the effectiveness of new or existing education programs. Applicants may collaborate with other museums and are encouraged to share the results of their research.

The minimum grant generally will not be less than $5,000.

Programming with Schools:

-- Up to $50,000 for projects initiated by museums that provide students in grades K through 12 with multi-visit or indepth learning programs using the museum's permanent collection and/or resources. These programs should involve the development of curriculum materials that integrate the visual arts and the appreciation of the original object into classroom study. Programs may also encourage the interdisciplinary study of the arts of a particular culture. The project must demonstrate effective collaboration between museum staff, teachers, and school administrators.

(Continued on next page)

Education, continued

The minimum grant generally will not be less than $20,000.

-- Up to $25,000 for workshops and inservice training for teachers to familiarize themselves with museum resources and the specialized skills needed in teaching such topics as art history, aesthetics, art production or art criticism, with original works of art.

The minimum grant generally will not be less then $5,000.

Matching Requirements

Grant awards must be matched at least 1:1.

Organizations seeking support for education/outreach projects based on special exhibitions should include the costs of such projects as part of their request under the Special Exhibitions category (see pages 30-32).

For post-graduate internships in museum education, see Graduate-Level Training under the Professional Development category on pages 11-13.

Eligibility

See "Eligibility Requirements/Organizations" on page 5 and "Final Report Requirements" on page 8.

Review Criteria

In reviewing applications within the overall context of the "Statement of Mission of the National Endowment for the Arts" (pages 1-2), advisory panelists consider the completeness and clarity of the application package and:

- Goals and objectives of project and audience to be reached.
- For interpretation of permanent collections, artistic significance of the collections being interpreted.
- Qualifications of key personnel involved with the project.
- Collaboration between education and curatorial staff.
- Efforts to encourage multicultural participation and to reach audiences not normally served by the museum.
- Adequacy of plans for evaluation.
- Appropriateness of proposed budget and amount requested.
- For docent training projects, objectives of the program, quality of training, and degree to which docents will be supervised and evaluated by professional museum staff.
- For programming with schools, collaboration between museum staff, teachers, and appropriate school administrators; adequacy of curriculum materials to be developed.

Deadline Dates and Period of Support

See the Application Calendar inside the front cover of these guidelines. A grant period of more than one year is allowed. The period of support should span the amount of time necessary to plan, execute, and close out the project.

Special Application Requirements

See "Submitting Your Application" on page 41 as well as "Instructions for Completing Organization Grant Application Form NEA-3 (Rev.)" on pages 42-44. In addition, your application package must include the following:

1. **Three copies** of the completed Education Supplementary Information Sheet on pages 55-57.

(Continued on next page)

Special Application Requirements, continued

2. Samples of proposed work products to be produced (e.g., gallery guides, docent manuals, teacher packets, evaluation questionnaires) as well as examples of products from previous or ongoing projects.

3. For workshops and inservice training, agenda and description of topics to be covered, and list of instructors and/or presenters.

4. For joint projects involving museums and schools, letter of support from the appropriate school administrator indicating level of support and degree of school's involvement in the project.

If you receive a grant that includes support for catalogue publication, you must provide 42 copies of the catalogue to the U.S. Information Agency for distribution to its libraries abroad. Be sure to account for the 42 copies in your application budget. See "Note on Publications" on pages 8-9.

Catalogue

This category is designed to support the cataloguing of permanent collections primarily of artistic significance. **Works to be catalogued must be wholly owned by the applicant institution**. Grants are available for:

Documentation: Up to $50,000 for research and documentation of uncatalogued or inadequately documented permanent collections, whether or not a publication will result. Institutions may also apply for grants to develop computerized catalogue systems. Funding may not be used for equipment purchase. The services of an outside specialist may be included in your budget if appropriate.

Preparation of Manuscript: Up to $75,000 for research and preparation of catalogue copy for publication. The services of an outside specialist may be included in your budget if appropriate.

Publication: Up to $75,000 for the publication of catalogues, handbooks, or brochures related to permanent collections. Applicants should indicate degree to which manuscript is completed and when it will be ready for publication.

Applicants seeking support for the production of a catalogue of the permanent collection should request aid either for preparation of manuscript or for publication, but not for both. Applicants may apply for publication support in a subsequent year, whether or not funding is received for research. Generally, no more than one grant will be awarded for the research phase, and no more than one grant will be awarded for publication.

The Museum Program requires the use of acid-free paper for hardcover publications and encourages its use for softbound publications. Any exceptions for hardcover publications must be justified in writing.

Applicants seeking support under Presentation of Collections should include costs of accompanying catalogues in those applications. Applicants seeking support for catalogues to accompany special exhibitions should apply under Special Exhibitions (see pages 30-32).

Eligibility

See "Eligibility Requirements/Organizations" on page 5 and "Final Report Requirements" on page 8.

Review Criteria

In reviewing applications within the overall context of the "Statement of Mission of the National Endowment for the Arts" (pages 1-2), advisory panelists consider the completeness and clarity of the application package and:

- Artistic significance of the collection to be catalogued.
- Qualifications of personnel involved with the project.
- Usefulness of publication to proposed audience(s).
- Appropriateness of proposed budget and amount requested.
- For publication projects, readiness of manuscript.

Grant Amounts and Matching Requirements

Grant requests of up to $50,000 for Documentation and up to $75,000 for Preparation of Manuscript or Publication will be considered.

Grant awards of $50,000 or less require at least a 1:1 match, and grant awards of $50,001 or more require at least a 2:1 match. The minimum grant generally will not be less than $10,000.

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Deadline Dates and Period of Support

See the Application Calendar inside the front cover of these guidelines. A grant period of more than one year is allowed. The period of support should span the amount of time necessary to plan, execute, and close out the project. Projects in this category generally need a longer period of support than those in other categories. Please allow sufficient time so as to avoid requests for time extensions.

Special Application Requirements

See "Submitting Your Application" on page 41 as well as "Instructions for Completing Organization Grant Application Form NEA-3 (Rev.)" on pages 42-44. In addition, your application package must include the following (one copy each unless otherwise noted):

1. **Three copies** of the completed Catalogue Supplementary Information Sheet on pages 59-60.

2. A checklist of the collection to be catalogued.

3. Representative slides or other visual material. Slides must be enclosed in a slide sheet and labeled with captions and the name of the applicant institution. See Submission of Slides Supplementary Information Sheet on pages 77-78.

4. Existing catalogues of all or part of the collection involved.

5. Sample entries, table of contents, and a brief outline not to exceed five pages.

6. A one-page interim narrative report, if you have received a Catalogue grant which is still under way.

If you receive a grant that includes support for publication, you must provide 42 copies of any published catalogue to the U.S. Information Agency for distribution to its libraries abroad. Be sure to account for the 42 copies in your application budget. See "Note on Publications" on pages 8-9.

Care of Collections

Conservation

This category is designed to help museums conserve collections primarily of artistic significance. **Works undergoing conservation treatment must be wholly owned by the applicant institution**. All grants must be matched at least 1:1. Grants are available for:

Conservation Planning: Up to $10,000 to help museums and other organizations plan conservation programs or plan specific treatments of collections.

Applicants must complete the Conservation Planning Supplementary Information Sheet on page 61.

The minimum grant will not be less than $3,000.

Conservation of Collections: Up to $25,000 for treatment projects executed within a museum's own conservation facilities or by an outside facility.

For outdoor sculpture, indicate maintenance program to be implemented. Recently acquired works and those which require conservation treatment on a regular basis are not a high priority.

Applicants must complete the Conservation of Collections Supplementary Information Sheet on pages 63-64 and the Conservation of Collections Treatment Report on page 65.

An institution may submit no more than one application for treatment under this deadline. Applications for treatment and for equipment purchase must be submitted on separate application forms.

The minimum grant will not be less than $3,000.

Purchase of Major Equipment: Up to $25,000 for the purchase of major equipment for a conservation laboratory at a museum or regional conservation center or for a university-based training program. Equipment and shipping expenses are the only allowable costs in equipment purchase budgets.

An institution may submit no more than one application for equipment purchase under this deadline. Applications for treatment and equipment purchase must be submitted on separate application forms.

Applicants must complete the Conservation Equipment Supplementary Information Sheet on page 67.

The minimum grant generally will not be less than $5,000.

(Continued on next page)

Conservation, continued

Conservation Training: Institutions may request:

-- Up to $75,000 for student stipends at existing graduate-level university-based training centers. Total funds awarded will not exceed the amount requested for student stipends and travel. Grant funds may be used to support any allowable costs.

-- Up to $40,000 per institution for master-apprentice internship programs, generally of at least one-year duration.

-- Up to $150,000 to support new or existing professional training programs for the conservation of ethnographic or archaeological works of art.

Individuals are not eligible in this category. For fellowship support, see Fellowships for Museum Professionals under the Professional Development category on pages 14-16.

Applicants must complete the Conservation Training Supplementary Information Sheet on pages 69-70.

The minimum grant generally will not be less than $10,000.

Seminars and Workshops: Up to $20,000 to familiarize museum professional staff with new technical findings in the conservation field and/or with current methods used in the stabilization, conservation, handling, packing, and examination of works of art.

The minimum grant generally will not be less than $3,000.

Eligibility

See "Eligibility Requirements/Organizations" on page 5 and "Final Report Requirements" on page 8.

Review Criteria

In reviewing applications within the overall context of the "Statement of Mission of the National Endowment for the Arts" (pages 1-2), advisory panelists consider the completeness and clarity of the application package and:

- Artistic significance of the works to be treated or surveyed.
- Urgency of need for treatment.
- Qualifications of personnel involved with the project.
- For treatment projects, appropriateness of proposed treatment for the condition of the works involved.
- Institution's ongoing commitment to proper care of collections.
- For equipment purchase requests, potential impact of the equipment in addressing conservation needs of the applicant.
- For training centers, curriculum and applicability of skills learned.
- For master-apprentice internships, degree to which the program is designed to be a meaningful training experience rather than a means of providing the institution with additional staff support.
- Appropriateness of proposed budget and amount requested.

Deadline Dates and Period of Support

See the Application Calendar inside the front cover of these guidelines. A grant period of up to two years is allowed. The period of support should span the amount of time necessary to plan, execute, and close out the project.

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Special Application Requirements

See "Submitting Your Application" on page 41 as well as "Instructions for Completing Organization Grant Application Form NEA-3 (Rev.)" on pages 42-44. In addition, your application package must include **three copies** of the appropriate Conservation Supplementary Information Sheets as noted above, with the exception of the Treatment Reports, of which only one copy is required.

Conservation Planning applicants must submit a checklist or representative listing of works in the collection and one set of photographs/slides of representative works in the collection. See Submission of Slides Supplementary Information Sheet on pages 77-78.

Applications for **Conservation Treatment** must include:

1. A list in priority order of objects to be treated. The list should also indicate the estimated treatment cost for each object.

2. A Conservation of Collections Treatment Report (see page 65) for each object to be conserved, except in those cases involving a group of similar objects, where a conservator's Treatment Report on the group as a whole is acceptable.

3. Each Treatment Report must be accompanied by a photograph or slide of the object or, if the Report deals with a group of objects, one set of photographs/slides of representative works in the group. A survey of your collection is not required. See Submission of Slides Supplementary Information Sheet on pages 77-78.

Applications for **Seminars/Workshops** must include detailed budgets indicating fees to be charged and anticipated revenues.

Collection Maintenance

This category is designed to help museums preserve collections primarily of artistic significance through solving problems in the areas of climate control, security, and storage. Grants are available for two types of projects:

Surveys: Up to $15,000 for surveys identifying problems and recommending solutions, including a specific renovation plan and cost estimates. Grant awards must be matched at least 1:1. The minimum grant will not be less than $3,000.

Implementation: Up to $200,000 for renovation projects for which careful plans and cost estimates have been developed. Grant awards of $50,000 or less require at least a 1:1 match; grant awards between $50,001 and $100,000 require a 2:1 match; and grant awards of $100,001 or more require a 3:1 match. (See also page 40 for information on the Treasury Fund.) The minimum grant will not be less than $5,000.

Grants in this category are not awarded for new construction or for collection maintenance projects in newly acquired facilities or facilities not previously used by the museum.

Renovation of galleries may be supported only when directly related to climate control, security systems, or storage facilities.

Eligibility

See "Eligibility Requirements/Organizations" on page 5 and "Final Report Requirements" on page 8.

An applicant may submit no more than one survey and one implementation application under this deadline.

Applicants who have an Arts Endowment Challenge grant for capital improvement projects that are not yet completed are not eligible to apply for funding under this category if the proposed project overlaps with the Challenge grant.

Museums applying for Implementation grants must have fully developed plans and cost estimates at the time of application.

Review Criteria

In reviewing applications within the overall context of the "Statement of Mission of the National Endowment for the Arts" (pages 1-2), advisory panelists consider the completeness and clarity of the application package and:

- Artistic significance of the collections to be affected.
- Urgency of need for proposed project.
- Qualifications of personnel responsible for the survey or implementation.
- Effectiveness of proposed plans on long-range preservation of collections.
- Appropriateness of proposed budget and amount requested.

Deadline Dates and Period of Support

See the Application Calendar inside the front cover of these guidelines. Generally, a grant period of up to one year is allowed for survey projects and up to two years for implementation projects. The period of support should span the amount of time necessary to plan, execute, and close out the project.

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Special Application Requirements

See "Submitting Your Application" on page 41 as well as "Instructions for Completing Organization Grant Application Form NEA-3 (Rev.)" on pages 42-44. In addition, your application package must include the following:

1. **Three copies** of the completed Collection Maintenance Supplementary Information Sheet on pages 71-72.

2. One copy of:
   a. Estimates for survey projects.
   b. Completed surveys and bids or estimates for implementation projects.
   c. Technical specifications for equipment/systems to be purchased.

3. One copy of a checklist or representative listing of the collection(s) involved.

4. Representative slides or other visual material. Slides must be enclosed in a slide sheet and labeled with captions and the name of the applicant institution. See Submission of Slides Supplementary Information Sheet on pages 77-78.

5. Applicants with previously funded Collection Maintenance projects still under way must submit a one-page interim narrative report.

6. For applicants who have a Challenge grant for capital improvements that are not yet completed, a one-page statement as to why a Collection Maintenance grant, if awarded, would not constitute an overlap in funding.

Special Exhibitions

This category is designed to help museums and other organizations develop, tour, or participate in exhibitions of borrowed works primarily of artistic significance. Exhibitions of all historical periods and cultures are encouraged. Grants may be used to pay for:

-- Planning and organizing an exhibition.
-- Services of outside specialists.
-- Shipping, insurance, and related costs.
-- Installation.
-- Catalogues.
-- Documentation.
-- Related events such as education programs, performing arts activities, and film and lecture series.
-- Publicity.
-- Touring of exhibitions by museums, regional arts organizations, and service organizations.

Organizations may submit no more than three applications in this category.

Borrowed Exhibitions

Organizations requesting funds to borrow exhibitions may not include rental fees in their applications if the exhibition was initially funded by the Arts Endowment. Priority will be given to applications that promote access to the arts, especially for rural audiences, and/or present art that is not generally seen by the applicant's audiences.

Please note: Exhibitions of privately owned collections generally will not be funded, nor will exhibitions that include works by the exhibition's curator, organizers, or applicant's staff, paid or unpaid. Grants may not be used to pay for opening receptions.

Applications to organize temporary and/or touring exhibitions from the applicant's own permanent collections or that of another institution should be submitted under Presentation of Collections/Collection Sharing (see page 17). Applications from third-party institutions seeking to borrow such exhibitions should be submitted under Special Exhibitions.

Eligibility

See "Eligibility Requirements/Organizations" on page 5 and "Final Report Requirements" on page 8.

Review Criteria

In reviewing applications within the overall context of the "Statement of Mission of the National Endowment for the Arts" (pages 1-2), advisory panelists consider the completeness and clarity of the application package and:

- Artistic merit and significance of the exhibition.
- Quality of works of art to be included in the exhibition.
- Qualifications of personnel involved with the project.
- Appropriateness of the exhibition to the applicant's goals and activities.
- For Borrowed Exhibitions, degree to which project promotes access to the arts, especially to rural audiences, and/or presents art that is not generally seen by the applicant's audiences.
- Suitability and usefulness of accompanying publication(s), if any.
- Appropriateness of related educational and adjunct programming.
- Appropriateness of proposed budget and amount requested.

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Grant Amounts and Matching Requirements

There is no grant maximum for organizing an exhibition. Grants of up to $20,000 are available to help institutions borrow exhibitions. The minimum grant will not be less than $5,000.

Applicants should take special care to assure that the qualifying costs for the activities to be supported are correct; these costs will be carefully examined for appropriateness. Qualifying costs are generally defined as those specifically related to the project rather than normal operating expenditures. Qualifying costs generally include all project costs with the exception of in-house salaries, indirect costs, and in-kind contributions. These costs, however, are allowable as part of the total project costs.

Grant awards of $50,000 or less require at least a 1:1 match; grant awards between $50,001 and $100,000 require a 2:1 match; and grant awards of $100,001 or more require a 3:1 match. (See also page 40 for information on the Treasury Fund.)

Deadline Dates and Period of Support

See the Application Calendar inside the front cover of these guidelines. A grant period of more than one year is allowed. The period of support should span the amount of time necessary to plan, execute, and close out the project.

Special Application Requirements

See "Submitting Your Application" on page 41 as well as "Instructions for Completing Organization Grant Application Form NEA-3 (Rev.)" on pages 42-44. In addition, your application package must include the following:

1. **Three copies** of the completed Special Exhibitions Supplementary Information Sheets on pages 73-76.

2. A selection of slides of works to be included in the exhibition. If specific works have not yet been selected, slides of representative examples must be submitted. Generally, ten slides will be projected for the panel. Additional slides may be submitted, however, and will be made available to the panel upon its request. See Submission of Slides Supplementary Information Sheet on pages 77-78.

3. Exhibition schedule for 1991-92, including exhibitions organized and borrowed, as far as known.

4. Two examples of catalogues produced by your institution during the past two years.

Please note: The budget breakdown must be completed on pages 2 and 3 of the application form. If the budget is lengthy and requires attached pages, it must nevertheless be summarized in the space provided on pages 46 and 47.

If you receive a grant that includes support for catalogue publication, you must provide 42 copies of the catalogue to the U.S. Information Agency for distribution to its libraries abroad. Be sure to account for the 42 copies in your application budget. See "Note on Publications" on pages 8-9.

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Note on Indemnification

The Arts and Artifacts Indemnity Act of 1975 (20 U.S.C. 971) authorizes Federal Indemnification for international exhibitions. For guidelines and application information, contact:

Indemnity Administrator
Museum Program, Room 624
National Endowment for the Arts
Nancy Hanks Center
1100 Pennsylvania Avenue, N.W.
Washington, DC 20506
202/682-5442

Special Projects

This category is designed to respond to innovative and exemplary projects that will have a broad impact on the museum field and that are not eligible under the other categories described in these guidelines. Projects must be consistent with the policies of the Museum Program as outlined in the Introduction on page 5. Only a limited number of projects of national or regional significance will be supported.

See "Eligibility Requirements" on page 5 and "Final Report Requirements" on page 8. Interested organizations must contact the Museum Program (202/682-5442) before applying. Special Projects applications are accepted throughout the year.

Other Programs of Interest

Overall information about the Endowment and its programs is contained in Guide to the National Endowment of the Arts, available from the Endowment's Public Information Office.

Those programs which may be of particular interest to individuals involved in the museum field are described briefly below. For further information, call the number provided or write:

_____ (Appropriate Program Name)
National Endowment for the Arts
Nancy Hanks Center
1100 Pennsylvania Avenue, N.W.
Washington, DC 20506

Dance

The Dance Program offers assistance to choreographers and to companies and organizations that present or serve dance. (202/682-5435)

Design Arts

The Design Arts Program supports a variety of projects in architecture, landscape architecture, urban design and planning, historic preservation, interior design, industrial and product design, and graphic design. The Program offers grants to organizations and individual fellowships. (202/682-5437)

Expansion Arts

The Expansion Arts Program supports professionally-directed organizations of high artistic quality which are deeply rooted in and reflective of culturally diverse, inner-city, rural, or tribal communities. (202/682-5443)

Folk Arts

The Folk Arts Program offers assistance for the presentation and documentation of traditional arts and artists. (202/682-5449)

Inter-Arts

The Inter-Arts Program provides support to arts partnerships of a multidisciplinary presenter and two or more other organizations for the commissioning and presentation of new work(s). Support is also available for organizations which present multidisciplinary performing arts series of national or regional significance in a seasonal format. Museums with programs eligible under these guidelines are encouraged to contact the Inter-Arts Program. (202/682-5444)

Literature

The Residencies for Writers and Reading Series category of the Literature Program offers assistance to organizations that provide residencies and reading series for published writers of poetry, fiction, creative essays and creative non-fiction; performance poets; and translators. (202/682-5451)

Media Arts: Film/Radio/ Television

The Media Arts Program offers assistance to individuals and nonprofit organizations involved in film, video, radio, and television. (202/682-5452)

Music

The Music Program offers assistance to organizations which present chamber music/new music, chorus, jazz, solo recitalists, and orchestras. (202/682-5445)

Opera-Musical Theater

The Opera-Musical Theater Program assists the production of opera and musical theater, the development and performance of new or seldom-produced works, and the broadening of audiences through touring. (202/682-5447)

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Theater

The Theater Program assists professional theater companies, professional theater training, playwrights, solo theater artists, designers, directors, and professional theater presenters. (202/682-5425)

Visual Arts

The Visual Arts Program offers fellowships to professional artists working in a wide range of media. Support is also available for visual artists organizations--originated by or for artists or to further their interests--and for forums, including short-term residencies, seminars, workshops, and publications. The Visual Arts Program's Art in Public Places category also offers grants to governmental and private nonprofit organizations to plan, commission, and install contemporary art in public places. (202/682-5448)

Arts in Education

The Arts in Education Program provides grants to state arts agencies to advance the arts as basic in education. For information on these grants, please contact your state arts agency or the Endowment's Arts in Education Program. (202/682-5426)

Under the Special Projects category, the Program provides grants directly to non-profit organizations which are undertaking high-quality arts education projects of regional or national significance. For information on these grants, please contact the Endowment's Arts in Education Program. (202/682-5426)

Locals Program

The Locals Program seeks to enhance the quality and availability of the arts by fostering expansion of public support for the arts at the local level and by improving the process for allocation of local arts resources through support of local arts agencies. (202/682-5431)

States Program

The States Program provides support to state arts agencies, regional groups of state arts agencies, and organizations providing services at a national level to state and regional arts agencies. (202/682-5429)

Challenge Grants

Challenge III Grants are designed to assist projects with long-term potential to help move the nation forward in achieving excellence in the arts, improved access to the arts, and deeper and broader appreciation of the arts, both directly and through nonfederal mechanisms for the arts. Challenge III grantees must match every Federal dollar with at least three dollars from other sources. Grants are available to institutions (including arts institutions, state and local arts agencies, regional organizations, and other organizations) to undertake new or substantially augmented projects in the areas of artistry, access, appreciation, and support systems for the arts. (202/682-5436)

Advancement

The Advancement Program (202/682-5436) is designed to help organizations of artistic excellence develop specific strategies to eliminate deficiencies in organizational management practice, and to take carefully planned steps toward the achievement of long-range goals. The Program consists of two phases--Phase One: Planning/Technical Assistance and Phase Two: Advancement Grants (generally ranging from $25,000 to $75,000) which must be matched at least three to one. Current plans call for eligibility according to the following timetable:

Fiscal Year 1992:	Dance, Expansion Arts, Folk Arts, Literature, Media Arts, Opera-Musical Theater, and Visual Arts.
Fiscal Year 1993:	Arts in Education, Design Arts, Inter-Arts, **Museum**, Music, and Theater;

(Continued on next page)

Office for Special Constituencies

The Office for Special Constituencies assists individuals and organizations in making arts activities accessible to older adults, disabled people, and those in institutions. You may contact the Office (202/682-5532 or 202/682-5496 Voice/TDD) for assistance and materials, including model project guidelines and examples of how arts groups make their programs available to special constituencies. Copies of The Arts and 504 (a how-to handbook for making the arts accessible to disabled people) may be obtained from the Government Printing Office, Superintendent of Documents, Washington, DC 20402, for $3.75 each (specify stock number 036-000-00047-3).

National Endowment Arts Administration Fellows

Individuals with administrative experience in arts organizations (such as literary, visual, media, design, and performing arts groups, museums, foundations, and public arts agencies) may be eligible for 11-week Fellowships at the Endowment's offices in Washington, DC. Participants work as members of the Endowment's staff and attend seminars and meetings with arts leaders. They may be assigned special projects or assist in the daily activities of an Endowment program or division. Fellows become acquainted with the Endowment's policies and operations and gain a national overview of arts activities around the country. (202/682-5786)

International Activities

International Projects

The Endowment is interested in encouraging pilot international exchange projects that:

-- assure that the excellence, diversity, and vitality of the arts in the U.S. are represented in appropriate venues around the world;
-- help a wide range of American artists and arts institutions maintain access to important international cultural activities;
-- expose greater numbers of Americans to the international influences within American culture; and
-- promote the formation of partnerships between diverse American and foreign arts institutions.

U.S. Information Agency Arts America Program

Under a Memorandum of Understanding signed in 1978, the discipline panels of the Arts Endowment serve as artistic advisors to the United States Information Agency Arts America Program. In response to requests from U.S. embassies overseas, Arts America develops touring programs which involve a limited number of highly recommended U.S. performing artists. In addition, the USIA may be able to provide some facilitative assistance for companies and individuals who have arranged tours abroad. Send your confirmed overseas touring schedules directly to:

Arts America Program
U.S. Information Agency
301 4th Street, S.W.
Washington, DC 20547

(Continued on next page)

International Activities, continued

Fund for U.S. Artists at International Festivals and Exhibitions

The United States Information Agency and the National Endowment for the Arts together with The Rockefeller Foundation and The Pew Charitable Trusts sponsor this Fund to provide assistance to performing artists invited to international festivals abroad and to support United States representation at major international exhibitions of visual art. Periodically, the Fund solicits ideas for the presentation of visual arts at international exhibitions from a wide range of curators, both independent and those affiliated with museums.

International Exchange Fellowships

Five fellowships for work and study in Japan are awarded each year to American artists in various disciplines. Outstanding practicing artists for whom the opportunity to live and work in Japan for six months would be beneficial must apply through the appropriate discipline program.

In a similar exchange opportunity with France, up to ten non-monetary fellowships are available each year to American artists and professionals in the various disciplines supported by the Arts Endowment. Recipients of financial support through the Museum Program's Fellowships for Museum Professionals category who are planning to travel or study in France are eligible for these fellowships; their benefits include help in making travel arrangements, introductions to professional colleagues, and assistance in obtaining access to arts organizations. (202/682-5562)

For further information on international initiatives, please contact the Museum Program (202/682-5442) or Office for International Activities. (202/682-5562)

Other Federal Programs for Museums

Institute of Museum Services
1100 Pennsylvania Avenue, N.W.
Washington, DC 20506
202/786-0539

National Endowment for the Humanities
Division of General Programs
Museums and Historical Organizations Program
1100 Pennsylvania Avenue, N.W.
Washington, DC 20506
202/786-0284

Application Information

Legal Requirements

By law, the National Endowment for the Arts may support only those organizations that:

- Are tax-exempt.[1] Organizations qualifying for this status must meet the following criteria:

  (1) No part of net earnings may benefit a private stockholder or individual.

  (2) Donations to the organization must be allowable as a charitable contribution under Section 170(c) of the Internal Revenue Code of 1954, as amended. A copy of the IRS determination letter for tax-exempt status or of the official document identifying the Applicant organization as a unit of either state or local government must be submitted with each application.

- Compensate professional personnel, laborers, and mechanics on Arts Endowment-supported projects at no less than prevailing minimum compensation as defined by the Secretary of Labor in parts 3, 5, and 505 of Title 29 of the Code of Federal Regulations. A copy of part 505 is available from the Endowment's Grants Office upon request.

- Comply with the Federal requirements specified in "Assurance of Compliance" below.

[1] Generally speaking, in American Samoa, Guam, the Northern Mariana Islands, and the U.S. Virgin Islands, U.S. tax laws have an application similar to that in the United States. However, in the Commonwealth of Puerto Rico, owing to special income exemptions, the application differs. Nevertheless, in all these areas arts organizations should be aware of their need to obtain tax-exempt status in order to qualify for Endowment support. Applications and inquiries concerning this matter may be made to the Internal Revenue Service's Exempt Organizations Office, 31 Hopkins Plaza, Baltimore, Maryland 21201 (301/962-2590).

Assurance of Compliance

By signing the application, the Applicant **agrees** that it will comply with Title VI of the Civil Rights Act of 1964 (42 U.S.C. 2000d et seq.), Section 504 of the Rehabilitation Act of 1973 (229 U.S.C. 794), the Age Discrimination Act of 1975 (42 U.S.C. 6101 et seq.) , and, where applicable, Title IX of the Education Amendments of 1972 (20 U.S.C. 1681 et seq.) as well as all regulations of the National Endowment for the Arts issued pursuant to these statutes. Title VI, Section 504, and the Age Discrimination Act prohibit discrimination on the basis of race, color, national origin, handicap, or age in any operations or activities of a recipient of Federal financial assistance. Title IX prohibits discrimination on the basis of sex in any education program receiving Federal financial assistance. The Applicant **thereby gives assurance** that it immediately will take any measures necessary to comply.

The assurance with regard to the above laws and regulations shall obligate the Applicant for the period during which the Federal financial assistance is extended. There are two exceptions. If any personal property is acquired with Endowment assistance, this assurance shall obligate the Applicant for the period during which it retains ownership or possession of that property.

(Continued on next page)

Assurance of Compliance, continued

If any real property or structure is improved with Endowment support, this assurance shall obligate the Applicant or any transferee for as long as the property or structure is used for the grant or similar purposes.

In addition, as required by regulations implementing Executive Order 12549, "Debarment and Suspension," the Applicant certifies, by submission of this application, that neither it nor its principals is presently debarred, suspended, proposed for debarment, declared ineligible, or voluntarily excluded from participation in this transaction by any Federal department or agency. It further agrees by submitting this proposal that it will include this clause without modification in all lower tier covered transactions (excluding contracts under $25,000), solicitations, proposals, contracts, and subcontracts. Where the Applicant or any lower tier participant is unable to certify to this statement, it shall include an explanation as part of the application package.

Further, as required by the Drug-Free Workplace Act of 1988 (41 U.S.C. 701 et seq.; also implemented through the Debarment and Suspension regulations), the Applicant also certifies that it will provide a drug-free workplace by:

(a) publishing a statement notifying employees that the unlawful manufacture, distribution, dispensing, possession, or use of a controlled substance is prohibited in the grantee's workplace and specifying the actions that will be taken against employees for violation of such prohibition;
(b) establishing an ongoing drug-free awareness program to inform employees about--
  (1) the dangers of drug abuse in the workplace;
  (2) the grantee's policy of maintaining a drug-free workplace;
  (3) any available drug counseling, rehabilitation, and employee assistance programs; and
  (4) the penalties that may be imposed upon employees for drug abuse violations occurring in the workplace;
(c) making it a requirement that each employee to be engaged in the performance of the grant be given a copy of the statement required by paragraph (a);
(d) notifying the employee in the statement required by paragraph (a) that, as a condition of employment under the grant, the employee will--
  (1) abide by the terms of the statement; and
  (2) notify the employer in writing of his or her conviction for a violation of a criminal drug statute occurring in the workplace no later than five calendar days after such conviction;
(e) notifying the agency in writing, within ten calendar days after receiving notice under subparagraph (d)(2), from an employee or otherwise receiving actual notice of such conviction. Employers of convicted employees must provide notice, including position title, to the grants officer as well as the grant number(s) of each affected grant;
(f) taking one of the following actions within 30 calendar days of receiving notice under subparagraph (d)(2), with respect to any employee who is so convicted--
  (1) taking appropriate personnel action against such an employee, up to and including termination, consistent with the requirements of the Rehabilitation Act of 1973, as amended; or
  (2) requiring such employee to participate satisfactorily in a drug abuse assistance or rehabilitation program approved for such purposes by a Federal, State, or local health, law enforcement, or other appropriate agency;
(g) making a good faith effort to continue to maintain a drug-free workplace through implementation of paragraphs (a), (b), (c), (d), (e), and (f).

(Continued on next page)

Assurance of Compliance, continued

The grantee should maintain on file the site(s) for the performance of work done in connection with the specific grant listing street address, city, county, state and zip code. If this information is being submitted as part of your routine application materials, then disregard.

An individual Applicant certifies that, as a condition of the grant, he or she will not engage in the unlawful manufacture, distribution, dispensing, possession, or use of a controlled substance in conducting any activity with the grant.

If convicted of a criminal drug offense resulting from a violation occurring during the conduct of any grant activity, he or she will report the conviction, in writing, within 10 calendar days of the conviction, to the grants officer or other designee, and shall include the grant number(s) of each affected grant.

Explanation and Definitions:

1. The time frame of when you are required to have a drug-free workplace program in place varies depending on the length of the grant project, as follows: (1) for a grant of less than 30 days performance duration, grantees shall have this policy statement and program in place as soon as possible, but in any case by a date prior to the date on which performance is expected to be completed; (2) for a grant of 30 days or more performance duration, grantees shall have this policy statement and program in place within 30 days after award; and (3) where extraordinary circumstances warrant for a specific grant, the grants officer may determine a different date on which the policy statement and program shall be in place.

2. "Employee" means the employee of a grantee directly engaged in the performance of work under the grant, including: (1) all "direct charge" employees; (2) all "indirect charge" employees, unless their impact or involvement is insignificant to the performance of the grant; and (3) temporary personnel and consultants who are directly engaged in the performance of work under the grant and who are on the grantee's payroll. This definition does not include workers not on the payroll of the grantee (e.g., volunteers, even if used to meet a matching requirement; consultants or independent contractors not on the payroll; or employees of subrecipients or subcontractors in covered workplaces).

3. For purposes of the Drug-Free Workplace Act of 1988, alcohol is not considered a controlled substance.

Note that Section 5301 of the Anti-Drug Abuse Act of 1988 (P.L. 100-690) provides for the denial of prospective Federal benefits, such as Arts Endowment grants, to individuals convicted of drug trafficking or possession, at the discretion of Federal and State sentencing courts. If you have any questions about this matter, please contact the Endowment's Office of General Counsel at (202) 682-5418.

This assurance is given in connection with any and all financial assistance from the Endowment after the date this application is signed. This includes payments after such date for financial assistance approved before such date. The Applicant recognizes and agrees that any such assistance will be extended in reliance on the representations and agreements made in this assurance, and the United States shall have the right to seek judicial enforcement of this assurance. This assurance is binding on the Applicant, its successors, transferees, and assignees, and on the authorized official whose signature appears on the application.

Methods of Funding for Organizations

Two types of grant funds are available to organizations applying under these guidelines: Program Funds and Treasury Funds. They are both explained below.

Program Funds

Program Fund grants to organizations usually must be matched at least one-to one by non-Federal funds. (Please refer to each category for special matching requirements.) Applicants must show (in Section XI of the Organization Grant Application Form) that at least half the cost of the project will be met by the applicant. Anticipated sources of matching funds must be identified. Budgeted funds, as well as newly raised funds, generally may be used to match the Endowment grant.

Treasury Funds

Treasury Fund grants, designed to help applicants increase or sustain non-Federal contributions, generally must be matched with at least three non-Federal dollars for each Federal dollar. They are not available for projects or in amounts different from those specified in the regular guidelines.

Organizations applying for a Treasury Fund grant should so indicate in Section VIII of the Organization Grant Application Form. The process of applying for and receiving Treasury Fund grants is similar to that for Program Fund grants. The amount requested from the Endowment, however, may not exceed 25% of the total project budget.

The release of Federal funds is contingent upon the following: an applicant's securing and documenting for the Endowment, pledges and/or private donations at least equal to the amount of the Federal funds; and the approval by the Endowment of this documentation. This is referred to as the first match. The remaining minimum project cost (at least double the Federal monies) must be met with additional matching funds secured by the grantee organization.

For example:

Endowment grant	$20,000
First match by applicant	$20,000
Additional matching by applicant	$40,000
Minimum project cost	$80,000

Organizations interested in applying for a Treasury Fund grant are urged to contact the Program before applying.

Reporting Burden

Public reporting burden for this collection of information is estimated to average 18 hours per response, including the time for reviewing instructions, searching existing data sources, gathering and maintaining the data needed, and completing and reviewing the collection of information. Send comments regarding this burden estimate or any other aspect of this collection of information, including suggestions for reducing this burden to: Program Coordination Office, Room 628, National Endowment for the Arts, Nancy Hanks Center, 1100 Pennsylvania Avenue, N.W., Washington, DC 20506; and to the Office of Management and Budget, Paperwork Reduction Project (3135-0053), Washington, DC 20503.

Submitting Your Application

The application form and the supplementary information sheet(s) are the primary materials that advisory panelists use in evaluating an application. (In most categories, required visual materials are also essential.) Please complete all items on the required forms clearly and concisely, using the space allotted on the forms. Begin the project description with a summary sentence describing the project and the intended use of funds. Be sure to state who will be in charge of the project. More in-depth descriptive information and resumes may also be included as part of your overall application package; these additional items will be used as backup material only. Please provide answers and summarize resumes in the space provided, as instructed. Use standard size type on all your application materials. Do not use photoreduction.

Organizations must send the following materials, as well as those listed in "Special Application Requirements" for their category, in one package to:

Information Management Division/MM, 8th floor
National Endowment for the Arts
Nancy Hanks Center
1100 Pennsylvania Avenue, N.W.
Washington, DC 20506

1. **Three copies** of the completed Organization Grant Application Form NEA-3 (Rev.), at least one with original signatures. The other two copies should be photocopied on single-sided sheets. Note that this booklet contains one Organization Grant Application Form NEA-3 (Rev.). If you plan to submit more than one application, please make photocopies of the blank Organization Grant Application Form.

2. One copy of the Internal Revenue Service determination letter for tax-exempt status or the official document identifying the applicant as a unit of state or local government.

3. One of the self-addressed Application Acknowledgment Cards on the back cover of these guidelines.

Generally, only the Grant Application Form and the appropriate Supplementary Information Sheet must be submitted in triplicate. If you are including other materials, submit only one copy.

Materials submitted to the Endowment generally will not be returned to the applicant. If you are submitting materials which are expensive or difficult to replace, please contact the Museum Program before applying.

Individuals should refer to "Fellowships for Museum Professionals" on pages 14-16 for instructions on how to apply.

Application packages, including all required supplementary materials, must be postmarked no later than the deadline date for your category. See the Application Calendar inside the front cover of these guidelines.

Late applications will be rejected. Incomplete applications are unlikely to be funded.

The Endowment will not accept any application materials by electronic transmission (e.g., FAX).

Instructions for Completing Organization Grant Application Form NEA-3 (Rev.)

Note that this booklet contains one Organization Grant Application Form NEA-3 (Rev.). If you plan to submit more than one application, please make photocopies of the blank Organization Grant Application Form.

These instructions are keyed to the numbered sections of the application form found immediately following.

I. **Applicant organization.** The name as provided here must be identical to that in the IRS determination letter for tax-exempt status or in the official document identifying the organization as a unit of either state or local government. Please note that a copy of the IRS determination letter is required as part of your application package.

II. **Category under which support is requested.** Please indicate the appropriate category:

Museum Training	Conservation
Presentation of Collections	Collection Maintenance
Education	Special Exhibitions
Catalogue	Special Projects

III. **Period of support requested** is the span of time necessary to plan, execute, and close out the proposed project. Except for Collection Maintenance survey projects, a grant period of more than one year is generally allowed.

IV. **Employer I.D. Number.** Employer Identification Number (EIN) as assigned by the Internal Revenue Service. Do not use a Social Security Number.

V. **Summary of project description.** Use only the space provided to specify clearly the nature and significance of the project and the purpose for which the funds are requested. The opening sentence should succinctly describe the project. Use standard size type; do not photoreduce.

VI. **Estimated number of persons expected to benefit from this project** is the total audience members, participants, students, or others (excluding employees and performers) who are anticipated to benefit directly.

VII. **Summary of estimated costs** is a recapitulation of direct costs as shown on the second and third pages of the application form. See instruction X for further explanation.

VIII. **Total amount requested from the National Endowment for the Arts.** The amount requested should be rounded to the nearest $100. As these are matching grants, the amount shown here should not be more than 50% of the Total Project Costs in Section VII. Please refer to each category for special matching requirements.

If the application is for a Treasury Fund grant, the amount shown here should not be more than 25% of the Total Project Costs. Treasury Fund applicants should read carefully the information on page 40.

This total amount requested from the Endowment should, when added to the total cited in Section XI ("Total Contributions, Grants, and Revenues"), equal the total cost of the project.

(Continued on next page)

Instructions for Completing Organization Grant Application Form NEA-3 (Rev.)

IX. Organization total fiscal activity.

A. Expenses should include Arts Endowment projects funded and anticipated.

B. Contributions, grants, and revenues should include Arts Endowment grants received and anticipated.

Units of larger organizations, such as university museums, should show the fiscal activity of the unit only and not that of the parent organization.

X. Budget breakdown of summary of estimated costs.

A. Direct costs are those which can be specifically identified with the project.

1. **Salaries and wages** must be estimated at rates no less than the prevailing minimum compensation as set out in the Code of Federal Regulations. See page 37. Fringe benefits may be included here only if not included as direct costs.

2. **Supplies and materials** include consumable supplies, raw materials for the fabrication of project items, and items costing less than $5,000 per unit or with an estimated useful life of one year or less.

3. **Travel** must be estimated according to the applicant's established travel practice, providing that the travel cost is reasonable and all travelers use transportation costing no more than air coach accommodations. Foreign travel, if any is intended, must be specified in this section.

4. **Permanent equipment** includes purchased equipment costing $5,000 or more per unit with an estimated useful life of more than one year. Written justification should include a brief description of the items, and technical specifications where relevant.

5. **Other** includes consultant and artist fees, honoraria, contractual services, rental of space or equipment, postage, photocopying, telephone, and transportation of items other than personnel. With consultant and artist fees, honoraria, or contracts for personal or professional services, please specify number of persons and applicable fee, rate, or amount of each. For films, catalogues, and other major expenses, provide a breakdown of costs. Do not include entertainment, fines and penalties, bad debt costs, contingencies, or costs incurred before the beginning of the official grant period.

B. Indirect costs are those costs incurred for common or joint objectives and not readily assignable to specific activities. They may be computed by the application of an indirect costs rate established as a result of negotiation with the National Endowment for the Arts Audit Office, Nancy Hanks Center, 1100 Pennsylvania Avenue, N.W., Room 207, Washington, DC 20506, or another Federal agency. A copy of the agreement must accompany the application.

(Continued on next page)

Instructions for Completing Organization Grant Application Form NEA-3 (Rev.)

XI. **Contributions, grants, and revenues.** The Arts Endowment generally requires each applicant to obtain at least half the total cost of each project from nonfederal sources. Specify all sources of matching funds and indicate whether funds are anticipated or received. Funds from other Federal agencies that also fund museums may not be used to match Arts Endowment Museum Program grants.

A. Contributions:

1. **Cash** donations (e.g., operating budget, memberships, contributions, etc.) anticipated for the project, and

2. **In-kind contributions** at the fair-market value of essential items that are wholly or partially consumed on the project. In-kind contributions must also be reflected in the total project cost.

B. Grants include all or a pro rata share of anticipated grants either wholly or partially restricted for use on this project. (Do not include the grant requested by this application or any other Arts Endowment grant, whether anticipated or received.) A grant is generally characterized by written authority to spend up to a specified amount for a specific purpose.

C. Revenues include all other earned funds, regardless of source, expected to be used on this project.

XII. **Application to Other Federal Funding Sources.** Indicate any Federal sources to which you have applied or intend to apply for support of the project or program outlined in your application. Funds from other Federal agencies that also fund museums may not be used to match Arts Endowment Museum Program grants.

XIII. **Final Reports** on all completed grants from any Arts Endowment Program since (and including) Fiscal Year 1984 must be submitted to maintain eligibility. Do not include with your application package (see page 8).

XIV. **Delinquent Debt.** Applicant certifies that it is not delinquent on any Federal debt or, if it is, provides explanatory information. Examples of relevant debt include delinquent taxes, audit disallowances,* benefit overpayments.

*Recipients of a "Notice of Grants Cost Disallowance" letter who have not repaid the disallowed amount or who have not resolved the disallowance are considered to be delinquent.

XV. **Certification** must bear an original signature by an official of the applicant organization with legal authority to obligate the organization (Authorizing Official). See also "Assurance of Compliance" on pages 37-39.

Museum Fiscal Year 1992

Organization Grant Application Form NEA-3 (Rev.)

Applications must be submitted in triplicate and mailed together with other required materials to: Information Management Division/MM, 8th floor, National Endowment for the Arts, Nancy Hanks Center, 1100 Pennsylvania Avenue, N.W., Washington, D.C. 20506 (overnight mail zip code: 20004)

I. Applicant Organization: IRS name (popular name, if different), address, zip

II. Category under which support is requested:

III. Period of support requested:

Starting _____
month day year

Ending _____
month day year

IV. Employer I.D. number:

V. Summary of project activity: (Complete in space provided. DO NOT reduce copy or continue on additional pages.)

VI. Estimated number of persons expected to benefit from this activity:

VII. Summary of estimated costs: (recapitulation of budget items in Section X)

		Total costs of project
A. Direct costs		
Salaries and wages	_____	$ _____
Fringe benefits	_____	$ _____
Supplies and materials	_____	$ _____
Travel	_____	$ _____
Permanent equipment	_____	$ _____
Fees and other	_____	$ _____
	Total direct costs	$ _____
B. Indirect costs	_____	$ _____
	Total project costs (rounded to nearest hundred dollars)	$ _____

VIII. Total amount requested from the National Endowment for the Arts: ..... $ _____

NOTE: Amount requested from Arts Endowment (VIII.): $ _____
PLUS Total contributions, grants, and revenues (XI., page 3): + _____
MUST EQUAL Total project costs (VII. above): = _____

IX. Organization total fiscal activity:

	Most recently completed fiscal year	Estimated for fiscal year relating to grant period
A. Expenses	1. $ _____	2. $ _____
B. Contributions, grants, and revenues	1. $ _____	2. $ _____

(Continued on reverse)

X. Budget breakdown of summary of estimated costs

2

A. Direct costs

1. Salaries and wages

Title and/or type of personnel	Number of personnel	Annual or average salary range exclusive of incidentals	% of time devoted to this project	Amount $

Total salaries and wages $ _____

Add fringe benefits $ _____

Total salaries and wages including fringe benefits $ _____

2. Supplies and materials (list each major type separately)

	Amount $

Total supplies and materials $ _____

3. Travel

Transportation of personnel

No. of travelers	from	to	Amount $

Total transportation of personnel $ _____

Subsistence

No. of travelers	No. of days	Daily rate	$

Total subsistence $ _____

Total travel $ _____

(Continued on next page)

3

X. Budget breakdown of summary of estimated costs (continued)

4. Permanent equipment ($5,000 or more per unit)

	Amount $

Total permanent equipment $ _____

5. Fees for services and other expenses (list each item separately)

	$

Total fees and other $ _____

B. Indirect costs

Rate established by attached rate negotiation agreement with National Endowment for the Arts or another Federal agency

Rate _____ % Base _____ Negotiated with _____ Amount $ _____

XI. Contributions, grants, and revenues (for this project)

A. Contributions

1. Cash

	Amount $

Total cash $ _____

2. In-kind contributions (list each major item)

Total contributions $ _____

B. Grants (do not list anticipated grant from the Arts Endowment)

Total grants $ _____

C. Revenues

Total revenues $ _____

Total contributions, grants, and revenues for this project $ _____

(Continued on reverse)

XII. To what other Federal funding sources (including other Arts Endowment programs) have you applied since October 1, 1990, or do you intend to apply this year or next, for support of this project or program? _____ **4**

XIII. Final Reports

Have you submitted required Final Report packages on all completed Arts Endowment grants since (and including) Fiscal Year 1984?

____ Yes ____ No If no, please mail immediately, under separate cover, to Grants Office / Final Reports Section to maintain eligibility. Do not include with your application package.

XIV. Delinquent Debt

Are you delinquent on repayment of any Federal debt? _____ **Yes** _____ **No.**
If yes, provide explanatory information on a separate sheet.

XV. Certification

The Authorizing Official(s) certify that the information contained in this application, including all attachments and supporting materials, is true and correct to the best of our knowledge. The Authorizing Official(s) also certify that the applicant will comply with the Federal requirements specified under "Assurance of Compliance" on pages 37-39.

Authorizing Official(s)

Signature X _____ **Date signed** _____
Name (print or type) _____
Title (print or type) _____
Telephone (area code) _____

Signature X _____ **Date signed** _____
Name (print or type) _____
Title (print or type) _____
Telephone (area code) _____

Project director

Signature X _____ **Date signed** _____
Name (print or type) _____
Title (print or type) _____
Telephone (area code) _____

***Payee** (to whom grant payments will be sent if other than authorizing official)**

Signature X _____ **Date signed** _____
Name (print or type) _____
Title (print or type) _____
Telephone (area code) _____

***If payment is to be made to anyone other than the grantee, it is understood that the grantee is financially, administratively, and programmatically responsible for all aspects of the grant and that all reports must be submitted through the grantee.**

BE SURE TO DOUBLE CHECK THE "SUBMITTING YOUR APPLICATION" SECTION ON PAGE 41 AND "SPECIAL APPLICATION REQUIREMENTS" SECTION UNDER THE APPROPRIATE CATEGORY FOR ALL MATERIALS TO BE INCLUDED IN YOUR APPLICATION PACKAGE. LATE APPLICATIONS WILL BE REJECTED. INCOMPLETE APPLICATIONS ARE UNLIKELY TO BE FUNDED.

Privacy Act

The Privacy Act of 1974 requires us to furnish you with the following information:

The Endowment is authorized to solicit the requested information by Section 5 of the National Foundation on the Arts and the Humanities Act of 1965, as amended. The information is used for grant processing, statistical research, analysis of trends, and for congressional oversight hearings. Failure to provide the requested information could result in rejection of your application.

Graduate-Level Training
Supplementary Information Sheet

Please complete this form and return it in triplicate with your application. If more space is needed, please submit no more than one additional page (8-1/2"X11") with this sheet. See also "Special Application Requirements" on page 12.

Name of Applicant:_____

1. How many students are expected to participate in your program during the period for which Endowment support is being requested?

2. What is the teacher/student ratio?

3. Please describe the specific museum experience of the teacher(s) involved in your program and, if applicable, the degree to which professionals from cooperating museums participate in course planning and teaching. Resumes must also be enclosed.

4. Please indicate the required number of courses in art history in the training program and their relationship to the full curriculum.

(continued on reverse)

OMB No. 3135-0053 Expires 6/31/92

Graduate-Level Training
Supplementary Information Sheet (continued)

5. Please describe any intern program or other on-the-job training included in your program.

6. Please describe efforts to provide opportunities for multicultural participation in your training.

7. Please provide a brief evaluation of the results of this program to date, including, if applicable, a list of museum positions currently held by members of the three most recent graduating classes.

Museum Training/Internships and Apprenticeships Supplementary Information Sheet

Please complete this form and return it in triplicate with your application. If more space is needed, please submit no more than one additional page (8-1/2"X11") with this sheet. See also "Special Application Requirements" on pages 12-13.

Name of Applicant:_____

1. Length of Internship/Apprenticeship.

2. Please describe any previous internship (or apprenticeship) programs or projects your museum has had.

3. How will the interns (or apprentices) be recruited?

4. Please describe efforts to provide opportunities for multicultural participation in your internship/apprenticeship program.

(continued on reverse)

OMB No. 3135-0053 Expires 8/31/92

Museum Training/Internships and Apprenticeships Supplementary Information Sheet (continued)

5. Please describe the activities in which the interns (or apprentices) will be involved. Be specific.

6. How much supervision will the interns (or apprentices) receive, and by whom?

7. How will the interns (or apprentices) be evaluated?

Presentation of Collections
Supplementary Information Sheet

NOTE: This one sheet is to be used by applicants for Presentation of Collections projects and for catalogues planned in conjunction with these projects. See also "Special Application Requirements" on page 19.

Please complete this form and return it in triplicate with your application.

Name of Applicant:_____

1. Please provide title of reinstallation/exhibition (if known) and projected dates.

2. Please describe the need for this project and explain how it complements the goals of your institution. State briefly the significance of the collection.

3. Has the collection ever been exhibited? If so, when, and under what circumstances?

4. Explain how the collection will be presented in a more effective way.

(continued on reverse)

OMB No. 3135-0053 Expires 8/31/92

Presentation of Collections
Supplementary Information Sheet (continued)

5. Please describe any special methods that will be employed to enhance public response to the reinstallation/ exhibition.

6. In the space below, please describe the qualifications of the individual(s) who will be responsible for this project. If there is a publication planned, please describe qualifications of authors. Resumes must also be enclosed.

7. Please describe any similar projects the museum has previously undertaken. (Indicate whether or not funded by the Arts Endowment.)

8. If this request is for touring a portion of your permanent collection, please indicate the exhibitors and their degree of commitment. How will costs be shared by participating museums?

9. If the exhibition will be available on a rental basis, what will the cost be: (a) if this exhibition is assisted by the Arts Endowment? (b) if it is not assisted by the Arts Endowment?

10. If a publication is planned, how will it be distributed? Who will hold copyright? For what audience is it intended?

11. Publication format, costs, and revenues:

Total number of pages	_____	Translation cost	$ _____
Black/white illustrations	_____	Total cost	$ _____
Color plates	_____	Unit cost	$ _____
Total run	_____	Sales price	$ _____
Is acid-free paper stock to be used?	_____	Anticipated revenues from publication sales	$ _____

(The Museum Program requires the use of acid-free paper for hardcover publications and encourages its use for softbound publications. Any exceptions for hardcover publications must be justified in writing and included in your application package.)

Education Supplementary Information Sheet

Please complete this form and return it in triplicate with your application. See also "Special Application Requirements" on pages 21-22.

Name of Applicant: _____

1. Please describe the need for this project, how it complements the goals of your institution, and how it relates to the overall objectives of your education program.

2. In the space below, please describe the qualifications of the individual(s) who will be responsible for this project. Resumes must also be enclosed.

3. Please describe any similar projects the museum has previously undertaken. (Indicate whether or not funded by the Arts Endowment.)

4. Whom is this project intended to serve?

(continued on reverse)

OMB No. 3135-0053 Expires 8/31/92

Education Supplementary Information Sheet (continued)

5. Please describe the various components of the project and how they will be presented and made available to the targeted audience. Use one additional sheet if necessary.

6. Please describe any efforts to increase multicultural participation in your project.

7. Will fees be charged for the services to be provided? If so, on what basis?

8. How will the success of this project be evaluated? If it is an existing program, how had it been evaluated in the past? Describe the results.

9. For training of museum docents, please describe: (1) the various components of the project and how they relate to the museum's overall docent program; (2) how many docents are expected to participate; and (3) how they will be supervised and evaluated. Use one additional sheet if necessary.

(continued on next page)

Education Supplementary Information Sheet (continued)

10. For Programming with Schools, please describe:

a. The various components of the project and curriculum materials to be developed.

b. Amount of time students will devote to museum component and classroom component of the project.

c. Extent of collaboration between museum staff, teachers, and school administrators.

Catalogue Supplementary Information Sheet

Please complete this form and return it in triplicate with your application. See also "Special Application Requirements" on page 24.

Name of Applicant:_____

1. Please describe the need for this project, how it complements the goals of your institution, and whether or not the collection has ever been exhibited and/or catalogued. Also, state briefly the significance of the collection.

2. In the space below, please describe the qualifications of the authors and personnel responsible for this project. Please also enclose resumes with your application package.

3. Please describe how far the research and the writing of the manuscript have progressed and when you expect the manuscript to be completed.

(continued on reverse)

OMB No. 3135-0053 Expires 8/31/92

Catalogue Supplementary Information Sheet (continued)

4. Please describe any similar projects the museum has previously undertaken. (Indicate whether or not funded by the Arts Endowment.)

5. For what audiences is this catalogue intended?

6. Publication format, costs, and revenues:

Total number of pages	_____	Translation cost	$ _____
Black/white illustrations	_____	Total cost	$ _____
Color plates	_____	Unit cost	$ _____
Total run	_____	Sales price	$ _____
Is acid-free paper stock to be used?	_____	Anticipated revenues from publication sales	$ _____

(The Museum Program requires the use of acid-free paper for hardcover publications and encourages its use for softbound publications. Any exceptions for hardcover publications must be justified in writing and included in your application package.)

7. How will the catalogue be distributed? Who will hold the copyright?

Conservation Planning Supplementary Information Sheet

Please complete this form and return it in triplicate with your application. See also "Special Application Requirements" on page 27.

Name of Applicant: _____

1. Please provide the name of your institution's conservator/consultant and describe his/her qualifications in the space below. A resume must also be enclosed.

2. Describe how the survey will be conducted and which members of your staff will assist the conservator/consultant.

3. Please describe the significance of the collection(s) to be affected by this project.

4. How much have you spent over each of the last three years for conservation of the permanent collection? Briefly describe these projects.

Conservation of Collections Supplementary Information Sheet

Please complete this form and return it in triplicate with your application. See also "Special Application Requirements" on page 27.

Name of Applicant: _____

1. How does this project fit into your institution's overall conservation needs?

2. Where will the conservation work be done? Who will be responsible for it? Please describe his/her qualifications in the space below. Please also enclose resumes with your application package.

3. What is the importance of the object(s) to be conserved and the significance of the object(s) to the museum's collections?

(continued on reverse)

OMB No. 3135-0053 Expires 8/31/92

Conservation of Collections Supplementary Information Sheet (continued)

4. What measures have been undertaken to assure that the object(s) will be stored and/or displayed under proper environmental conditions following conservation?

5. For outdoor sculpture, describe the maintenance program to be implemented.

6. How much have you spent over each of the past three years for conservation of the permanent collection? Please briefly describe these projects.

Conservation of Collections Treatment Report

Name of Applicant: _____

You must submit one copy of thisTreatment Report for each object or group of objects to be conserved. Please **DO NOT SUBMIT** an equivalent form.

Please have the following treatment report completed by a conservator. Use photocopies of this form for reports on each additional object.

Name of conservator: _____

Date of examination: _____

Artist: _____

Title of work: _____

Date: _____

Medium: _____

Dimensions: _____

Owner of work: _____

In the space provided, describe the condition of this work. Use the reverse of this sheet if necessary.

Provide a detailed description of your proposed treatment and the materials/equipment to be used. Use reverse side of this sheet if necessary.

_____ _____

Signature of Conservator Date of Examination

Conservation Equipment Supplementary Information Sheet

Please complete this form and return it in triplicate with your application.

Name of Applicant:_____

1. What are your institution's overall conservation needs and how will this equipment help address those needs?

2. Please provide a detailed description of the equipment, including technical specifications.

Conservation Training Supplementary Information Sheet

Please complete this form and return it in triplicate with your application.

Name of Applicant: _____

1. How many students are expected to participate in your program during the period for which Endowment support is being requested?

2. Please describe your conservation facilities.

3. Please describe the qualifications of the teaching staff. Resumes must also be enclosed.

(continued on reverse)

OMB No. 3135-0053 Expires 8/31/92

Conservation Training Supplementary Information Sheet (continued)

4. Please use this sheet to provide information on the placement of graduates of this program.

Collection Maintenance Supplementary Information Sheet

Please complete this form and return it in triplicate with your application. See also "Special Application Requirements" on page 29.

Name of Applicant: _____

1. Please describe the scope and the significance of your institution's collection, or aspect(s) of the collection to be affected by this project.

2. Who will be responsible for undertaking the survey or implementation? Please describe his/her qualifications in the space below. Resumes must also be enclosed. Indicate the members of the staff who will be involved in the planning for and supervision of this project.

3. Describe the present condition of the facilities that will be renovated and the urgency to improve storage, security, and/or climate control.

(continued on reverse)

OMB No. 3135-0053 Expires 8/31/92

Collection Maintenance Supplementary Information Sheet (continued)

4. For Implementation projects, describe in the space provided the new equipment/system to be installed and the scope of the renovation which will be undertaken to address the needs described in item 3.

5. Please attach one copy of:

   a) estimates for Survey projects.

   b) complete surveys for Implementation projects.

   c) bids or estimates for Implementation projects.

   d) technical specifications of equipment to be purchased.

Special Exhibitions Supplementary Information Sheet

Please complete this form and return it in triplicate with your application. See also "Special Application Requirements" on page 31.

Name of Applicant: _____

1. Please provide the title and dates of exhibition.

   Title (indicate if this is only a working title):

   Projected exhibition dates:

2. How does the exhibition fit into your exhibition policies and direction? Why is it important that your institution organize or participate in it? (This should not be a repetition of the Project Description on page 1 of the application.) For Borrowed Exhibitions, indicate how exhibition may promote access to the arts in your region and/or provide opportunity to see art not generally seen by your audiences.

3. What contribution will this exhibition make to knowledge of the subject? What other exhibitions have been done on this subject? If additional space is needed, one additional sheet may be attached.

4. Who will be the curator(s) of the exhibition? In the space below, please describe briefly his/her qualifications as related to this exhibition. Resumes must be included in your application package.

(continued on reverse)

OMB No. 3135-0053 Expires 8/31/92

Special Exhibitions Supplementary Information Sheet (continued)

5. Please identify lenders and enclose a checklist of works to be included or works that are being considered, and indicate the degree of commitment of lenders. Approximately how many works will be in the exhibition? Representative slides must be submitted with your application. (See page 31 for instructions.)

6. If the exhibition is to be circulated, please list exhibitors, their degree of commitment, and dates of tour as far as known. How will costs be shared by participating museums? If the exhibition is available on a rental basis, what will the fee be (a) if this exhibition is assisted by the Arts Endowment? (b) if it does not receive Arts Endowment assistance? If you are borrowing this exhibition, list costs such as rental fees to be paid to the institution organizing the exhibition.

7. Please describe education programs planned and any special methods that will be employed to enhance public response to the exhibition.

8. Please list all anticipated revenues for this exhibition. If some anticipated revenues will not be used to offset costs of this exhibition, please briefly explain why in the space below on the right.

_____ Admission charges to exhibition

_____ Catalogue sales/royalties

_____ Rental fees from borrowing institutions

_____ Other

(continued on next page)

Special Exhibitions Supplementary Information Sheet

Name of Applicant: _____

9. Exhibition publications:

a) Please describe the publication(s) you are planning in conjunction with the exhibition. Who will write them? Please provide brief biographical information, if different from Question 4. Resume(s) must also be submitted as part of your application package.

b) What other publications--catalogues, books, comprehensive articles--have been produced during the past few years on the same subject? If material has been published, in what ways will your publication differ?

c) For what audience is the publication intended?

d) Publication format, costs, and revenues:

Total number of pages _____
Black/white illustrations _____
Color plates _____
Total run _____
Is acid-free paper stock to be used? _____
(The Museum Program requires the use of acid-free paper for hardcover publications and encourages its use for softbound publications. Any exceptions for hardcover publications must be justified in writing and included in your application package.)

Translation cost $ _____
Total cost $ _____
Unit cost $ _____
Sales price $ _____
Anticipated revenues from publication sales $ _____

e) Please provide a breakdown of catalogue costs--such as design, photography, printing, etc.

f) How will the publication be distributed? Who will hold copyright?

(continued on reverse)

OMB No. 3135-0053 Expires 8/31/92

Special Exhibitions Supplementary Information Sheet

10. Please describe measures that will be taken to protect works in the exhibition.

    a) Security measures:

    b) Fire protection system:

    c) Atmosphere control system:

11. Describe briefly the qualifications of personnel supervising and handling, packing, and installing (please limit response to space provided).

12. If the works to be shown are of a particularly fragile nature, describe any special precautions that will be taken to protect them.

Submission of Slides Supplementary Information Sheet

Please complete this form and include it in your application package if you are submitting slides.

Name of Applicant: _____

Generally, ten slides will be projected for the panel. (Additional slides may be submitted and will be made available to the panel upon the panel's request.) Please label each of the ten slides with a number (keyed to the chart below), the name of your organization, and the artist's name. All slides submitted must be enclosed in a slide sheet.

Please list below the ten slides submitted and provide the information indicated. Please indicate whether the slide is of a specific work to be included in the project or a representative example.

Slide Number 1

1. Name of Artist: _____
2. Title of Work: _____
3. Date: _____
4. (Check one): Specific work to be included in project _____ Representative example _____

Slide Number 2

1. Name of Artist: _____
2. Title of Work: _____
3. Date: _____
4. (Check one): Specific work to be included in project _____ Representative example _____

Slide Number 3

1. Name of Artist: _____
2. Title of Work: _____
3. Date: _____
4. (Check one): Specific work to be included in project _____ Representative example _____

Slide Number 4

1. Name of Artist: _____
2. Title of Work: _____
3. Date: _____
4. (Check one): Specific work to be included in project _____ Representative example _____

Slide Number 5

1. Name of Artist: _____
2. Title of Work: _____
3. Date: _____
4. (Check one): Specific work to be included in project _____ Representative example _____

(continued on reverse)

OMB No. 3135-0053 Expires 8/31/92

Slide Number 6

1. Name of Artist:_____
2. Title of Work:_____
3. Date:_____
4. (Check one): Specific work to be included in project _____ Representative example _____

Slide Number 7

1. Name of Artist:_____
2. Title of Work:_____
3. Date:_____
4. (Check one): Specific work to be included in project _____ Representative example _____

Slide Number 8

1. Name of Artist:_____
2. Title of Work:_____
3. Date:_____
4. (Check one): Specific work to be included in project _____ Representative example _____

Slide Number 9

1. Name of Artist:_____
2. Title of Work:_____
3. Date:_____
4. (Check one): Specific work to be included in project _____ Representative example _____

Slide Number 10

1. Name of Artist:_____
2. Title of Work:_____
3. Date:_____
4. (Check one): Specific work to be included in project _____ Representative example _____

Museum

Individual Grant Application Form NEA-2 (Rev.)

Applications must be submitted in triplicate and mailed together with other required materials to: Information Management Division/MM, 8th floor, National Endowment for the Arts, Nancy Hanks Center, 1100 Pennsylvania Avenue, N.W., Washington, D.C. 20506 (overnight mail zip code: 20004)

1. Name (last, first, middle initial)

2. Present mailing address/phone

3. Permanent mailing address/phone

4. Category under which support is requested:

- ☐ Fellowships for Museum Professionals
- ☐ Fellowships for Museum Professionals/U.S.-France

5. U.S. Citizenship

☐ Yes ☐ No (Visa Number: _____)

6. Professional field or discipline:

7.

_____
Birth Date

_____
Place of Birth

_____
Social Security Number

8. Period of support requested:

Starting _____
month day year

Ending _____
month day year

9. Description of proposed activity:

10. Amount requested from the National Endowment for the Arts: $ _____

Allocated as follows: Time $ _____ **Materials $** _____ **Travel $** _____

11. Career summary or background (Please also include a resume with your application package.)

(continued on reverse)

OMB No. 3135-0053 Expires 8/31/92

12. Education

Name of institution	Major area of study	Inclusive dates	Degree

13. Fellowships or grants previously awarded

Name of award	Area of study	Inclusive dates	Amount

14. Present Employment

Employer	Position/Occupation

15. Prizes/Honors received	Membership professional societies

16. Final Reports

Have you submitted required Final Report packages on all completed Arts Endowment grants since (and including) Fiscal Year 1984?

Yes ___ No ___ If no, please mail immediately, under separate cover, to Grants Office/Final Reports Section to maintain eligibility. Do not include with your application package.

17. Delinquent Debt

Are you delinquent on repayment of any Federal debt (e.g., student loans, delinquent taxes)?

Yes ___ No ___ If yes, provide explanation information on a separate sheet.

18. Certification: I certify that the foregoing statements are true and complete to the best of my knowledge. I also certify that, in compliance with the Drug-Free Workplace Act of 1988, I will not engage in the unlawful manufacture, distribution, dispensation, possession, or use of a controlled substance in conducting any activity with the grant.

X _____

Signature of applicant Date

Privacy Act

The Privacy Act of 1974 requires us to furnish you with the following information:

The Endowment is authorized to solicit the requested information by Section 5 of the National Foundation on the Arts and the Humanities Act of 1965, as amended. The information is used for grant processing, statistical research, analysis of trends, and for congressional oversight hearings. Failure to provide the requested information could result in rejection of your application.

Museum Program, Room 624
National Endowment for the Arts
Nancy Hanks Center
1100 Pennsylvania Avenue, N.W.
Washington, D.C. 20506

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FY 92 Museum Program **Application Acknowledgment Card**

Please address the reverse side of this card to yourself and include it in your application package. This card will be returned to you to acknowledge receipt of your application at the National Endowment for the Arts.

In all future inquiries, please refer to your application number which is:

Application Number—Arts Endowment Use Only Date

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